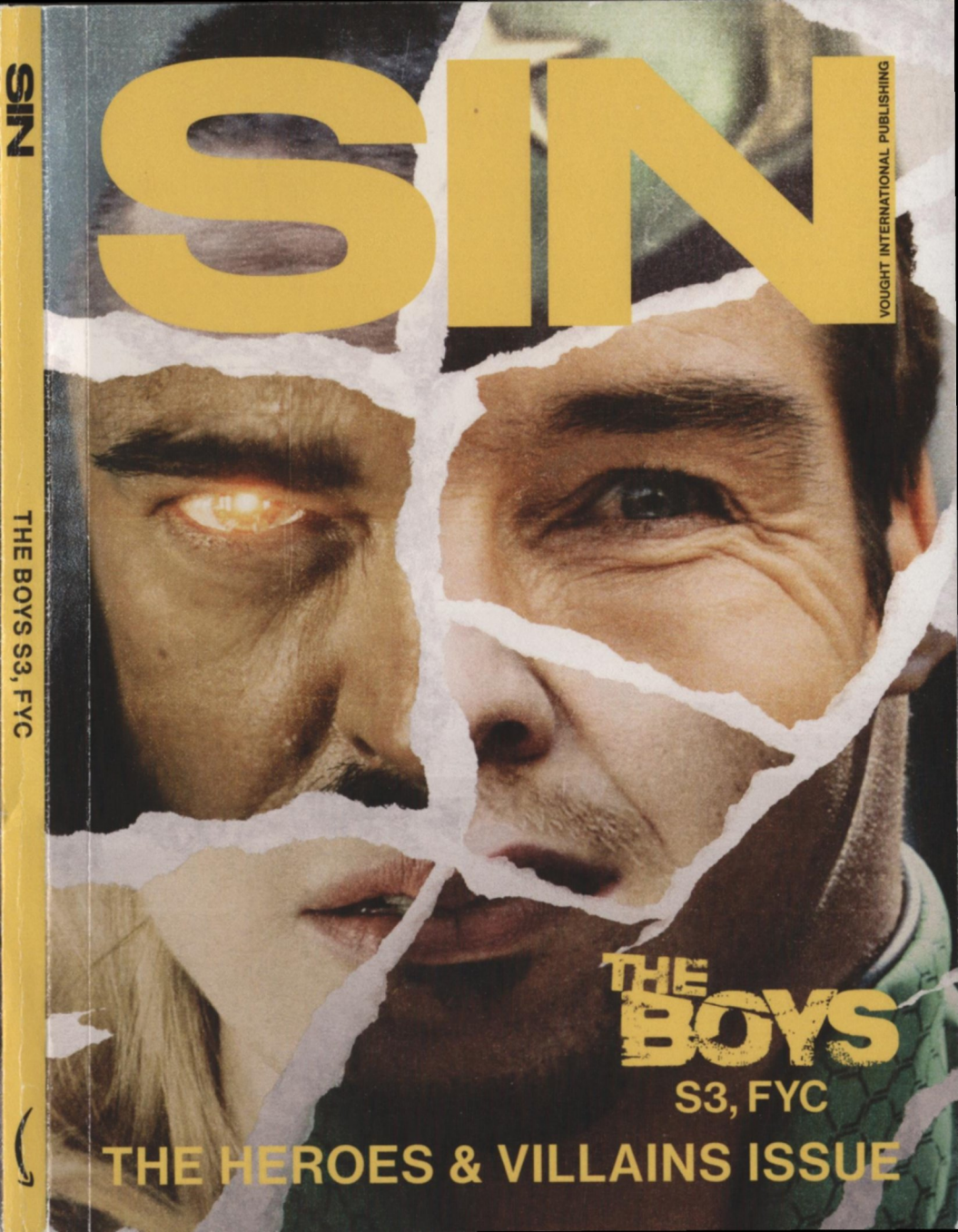
SIN
VOUGHT INTERNATIONAL PUBLISHING
THE BOYS
S3, FYC
THE HEROES & VILLAINS ISSUE
SIN
THE BOYS S3, FYC

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WORKING IN THE MEDIA, sometimes you've gotta zig when people are begging you to zag. Editing this magazine as long as I have, I've learned that the public often has no fucking clue what they actually want.

Though there were fears that when SIN was acquired by Vought International that "going corporate" would mean losing our edge, I'm here to assure you that we've still got it. SIN is still all about telling it like it is because we know our audience is smart enough to process complex ideas and not believe dumbass Reddit conspiracy theories about Queen Maeve's disappearance or what happened at The TNT Twins' house.

Ever since I watched Soldier Boy kick Commie ass in between Saturday morning cartoons, I was proud to be a patriot, to believe in an era where men were men, what's right was right, and what's wrong needed the ever-loving shit beaten out of it. The person I wanted to be, the world I wanted to live in, was at my fingertips because we had Heroes in badass costumes willing to fight for a better future, even if the Congresswoman Neuman snowflakes of the world want to claim that that future is fascism. I remember looking through my giant kid eyes believing in their mission, but as I learned in between resilience-building beatings at Sunday school, the time eventually would come to "put away childish things."

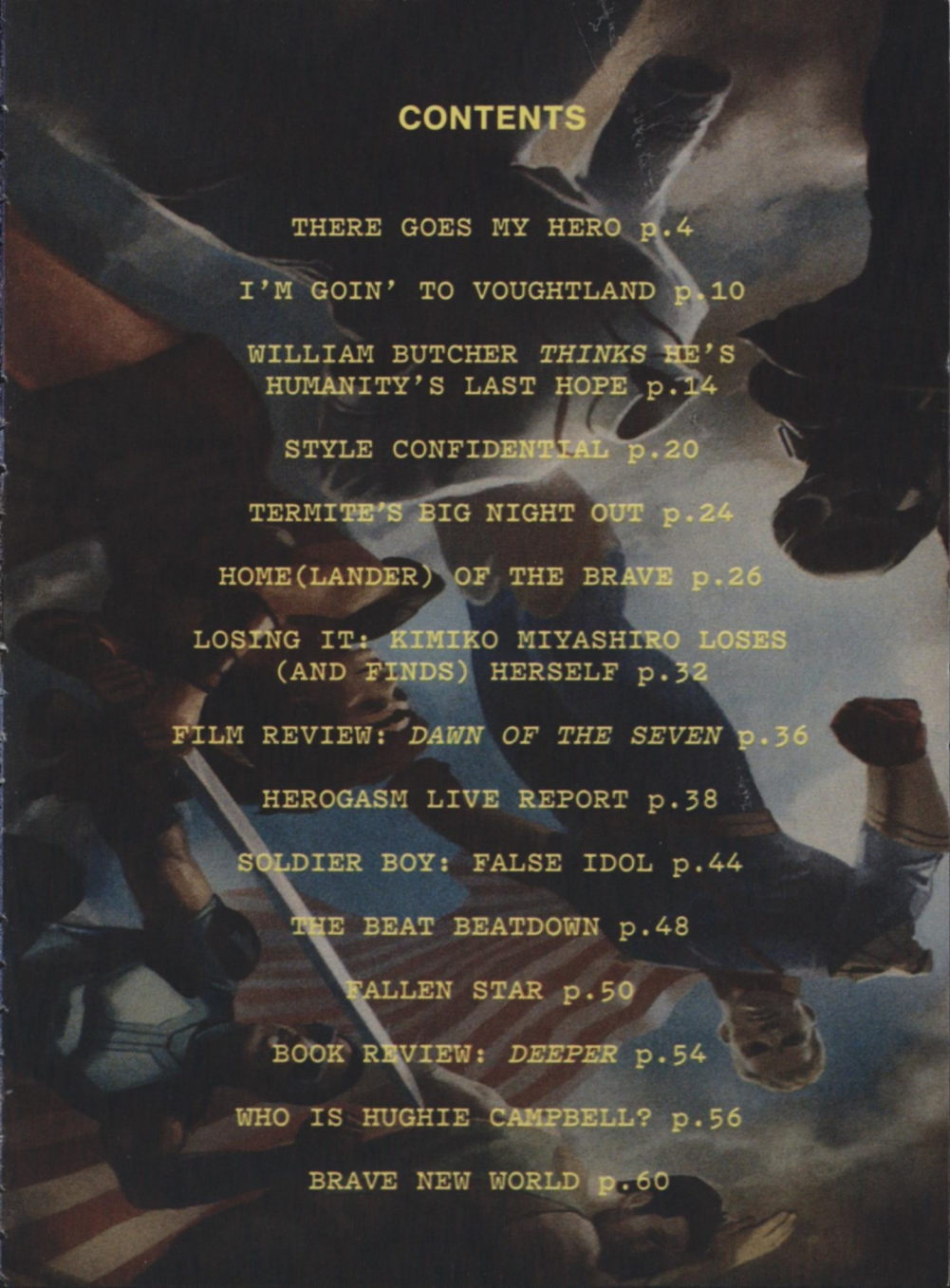
Our readers don't need us to sugar-coat it for them. Ever since everyone's favorite Midwestern Superhero Starlight went live on Instagram and made some wild allegations, it's been a lot for the public to process, particularly since she was (allegedly) speaking from the scene of an (alleged) Super gangbang. We at SIN would like to go on the record that we appreciate all the good Starlight did as part of The Seven and sincerely hope she is getting the help she needs. People have questions, but are those same people really so distracted by the moving tribute to Africa on A-Train's new supersuit to see what's really going on? Are we seriously taking the word of Starlight's boyfriend Hughie Campbell just because he looks squeaky clean? Do we not remember how hard The Deep worked for redemption only to believe he'd throw it all away for an octopus sidepiece?

When I was a kid, I needed my Heroes to be smooth-crotched Barbie dolls, motivated only by the greater good and American glory. Unless Homelander is literally the greatest actor on the planet, deserving of so many awards it makes Meryl Streep look like a two-bit soap star, I cannot seriously entertain that something sinister lurks behind those ice blue eyes. But it dawned on me working on this issue that now I don't think I need him to be "good." I can't claim to know what it's like to be Homelander, to carry the weight of the nation on your shoulders. I'm not saying it was ideal that one afternoon he (allegedly) exploded a protester's head in the middle of the crowd in self-defense, but when that crowd burst into applause and he broke into a toothy grin, it was the most invigorated I've ever seen him. And, hasn't he earned that feeling?

I'm proud to edit a magazine that contains mature content in every sense of the word. And now, with Vought International's support, you'll get to read about conflicted humans, difficult motives, and some spectacularly fucked up shit that happened to some people that (probably) didn't deserve it. The world is a dark and twisted place, and if you aren't ready to handle that, then maybe all you deserve is media made for, and by, stunted children.

Yours,
CRAYSON B. WETTE

EXTREME FLAVOR • EXTREME ENERGY
A-TRAIN
TURBO
RUSH
ENERGY DRINK



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THERE GOES MY HERO

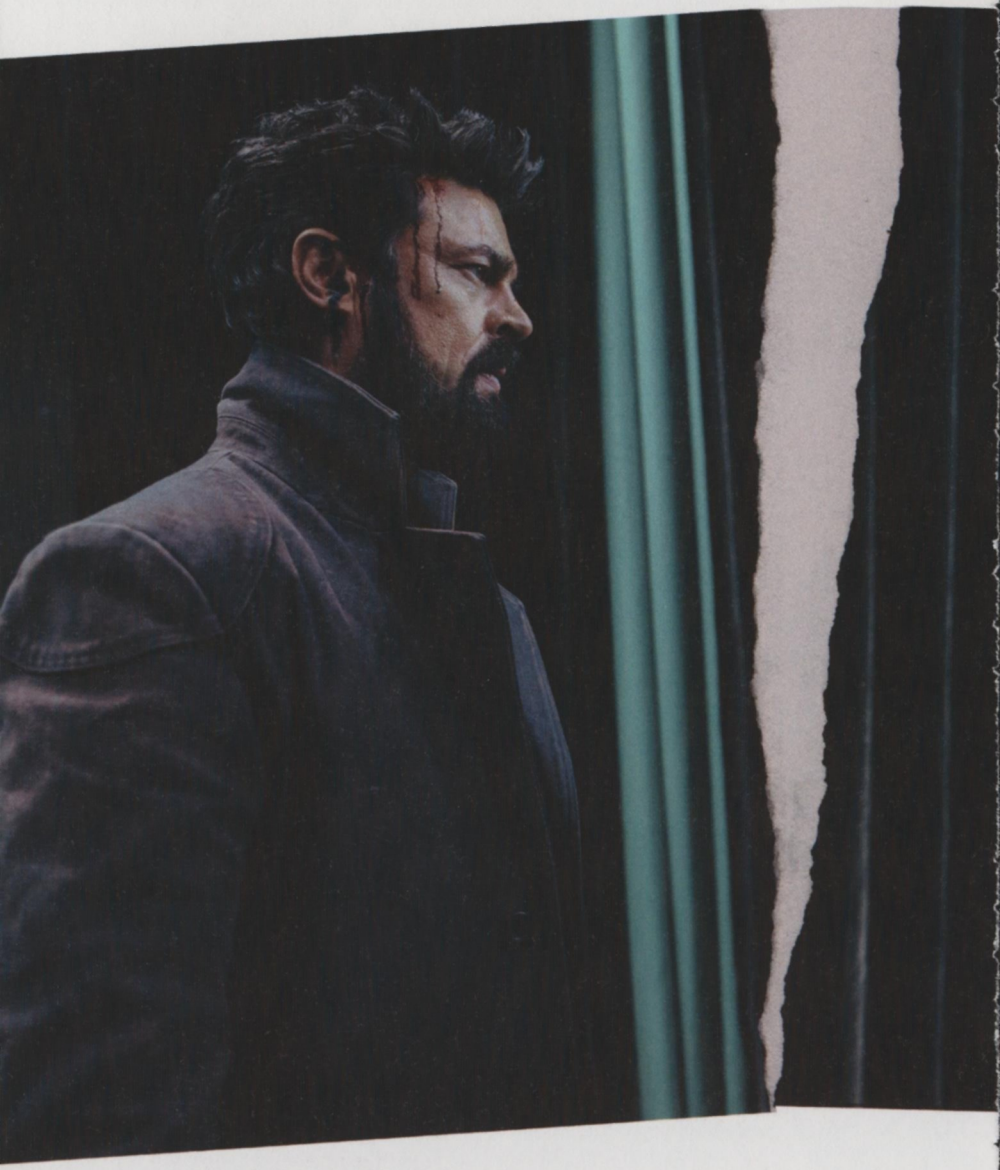
Words by
CHANDLER MORALES

The Seven, The Boys—who can we really trust to look out for us?

OMELANDER'S KINETIC ACTION against a rioter in New York has generated an awful lot of hand-wringing. While that man's death was unfortunate, it should not be overlooked that he was part of a violent attack by Starlight factionists on a peaceful rally that Homelander's supporters were holding. The rioter launched a projectile at the American icon, nearly wounding Homelander's young son just moments after he had publicly introduced him. In that moment, facing a threat to his child, who could blame Homelander for taking radical action? I'm sure that if someone ever threatened my son Jegbert (and I happened to have superpowers), I would react the exact same way!

Yet, now we see op-eds in *The Washington Post*, *The New York Times*, and other liberal snowflake rags droning on about "a low for Superheroes," and "the latest alarming breakdown in restraints on power," and "the death knell for civil liberties." It's all too easy to criticize Superheroes from a position of comfort and ease—comfort we Americans have been assured in the first place by the actions of these brave men and women. As John Godolkin once sagely said, "On the ground, anyone can give advice on how to fly." It comes down to this: What alternative can these critics offer? It's like I always say (indeed, longtime readers will recognize this as something of a catchphrase of mine): If you can't propose a viable alternative, then get out of the kitchen!

The sadly misguided Congress-woman-cum-vice-presidential-hopeful Victoria Neuman and her Federal Bureau of Superhuman Affairs (FBSA) provide a perfect example of this. A group of anti-Super extremists (some call them "The Boys," even though there is at least one woman in their ranks—how does that make sense?), formerly associated with the FBSA, are known to resort to brutality on par with, if not greater than, the kind the media loves to fret over whenever a Super celebrity



"ON THE GROUND, ANYONE CAN GIVE ADVICE ON HOW TO FLY."

happens to be caught doing it on a cellphone camera.

Message board chatter and internet rumors claim they have even made use of a chemical compound similar to Compound V to give themselves supernatural abilities, directly contradicting their own mandate to act as a rail guard against the Superhero community's unchecked power and authority. What moral high ground can these individuals claim over the Heroes if they cannot meaningfully differentiate their actions?

Without these Heroes, who would protect innocent people from super-human terrorists like Naqib or the sadly compromised Soldier Boy? Indeed, Soldier Boy's example demonstrates the thin line that separates Hero from villain. One bad day (or in this case decades of dastardly Communist Russian brainwashing) can be all that separates a well-adjusted role model from a mass murderer. We certainly can't trust the FBSA to save us. If even Homelander sometimes can't talk a teenage girl out of suicide, then what hope can these critics offer? I don't know about you, but I sleep better knowing that we have our Supers in the sky watching over us. ●

BLTs
LTS
BRAVE

Words by
EUGENIA ROW

I'M GOIN' TO

Our travel editor on the thrills and spills offered by Vought International's brand-new amusement park offering

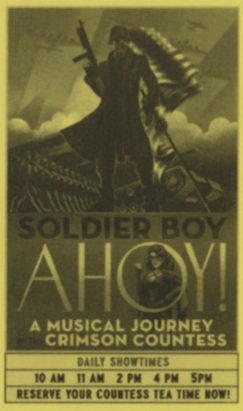
WELCOME, TRAVELERS, VACATIONERS, and lazy, trust fund-spending adult children alike! I've just returned from VoughtLand, a small schlep out of the city where you'll find a classic and charming amusement park, a real, "they don't make 'em like they used to," full of kids and families and one very stoned teenager inside of a Homelander costume. Come out for a few hours, come out for a long weekend, no matter how long you're at VoughtLand, you're sure to have a good time.

You can go to VoughtLand for the rides, sure, and there are plenty of them. The best bang for your buck, in my book is the Ultimate Payback, a historic wooden roller coaster that provides all the thrills and spills of being a Superhero, all of the motion sickness and none of the blood and guts. It's a great coaster for the kids who are just testing out their bravery, but for those unburdened by a life of raising children, Homelander's Ultimate Flight is a much more intense ride.

Though VoughtLand is an old staple, the kind where your parents went and had a soda pop for a nickel, they've really made the effort to stay up to date with changing times. The park is newly adorned in rainbow balloons and streamers, a big banner that reads, "Brave Maeve's Inclusive Kingdom," hangs down about the entrance. How exactly a theme park is inclusive besides providing different places to hurl after a ride is a bit beyond me, but in that spot of paradise, the world was briefly without racism or homophobia, full of tolerance and cotton candy. When it comes to dining options, clutch an LGBTurkey leg or even one of A-Train's newly endorsed BLM BLTs. The latter doesn't seem to have caught on with the day-tripper crowd just yet, but as an intrepid travel reporter, I can endorse them and promise they're extra crispy.

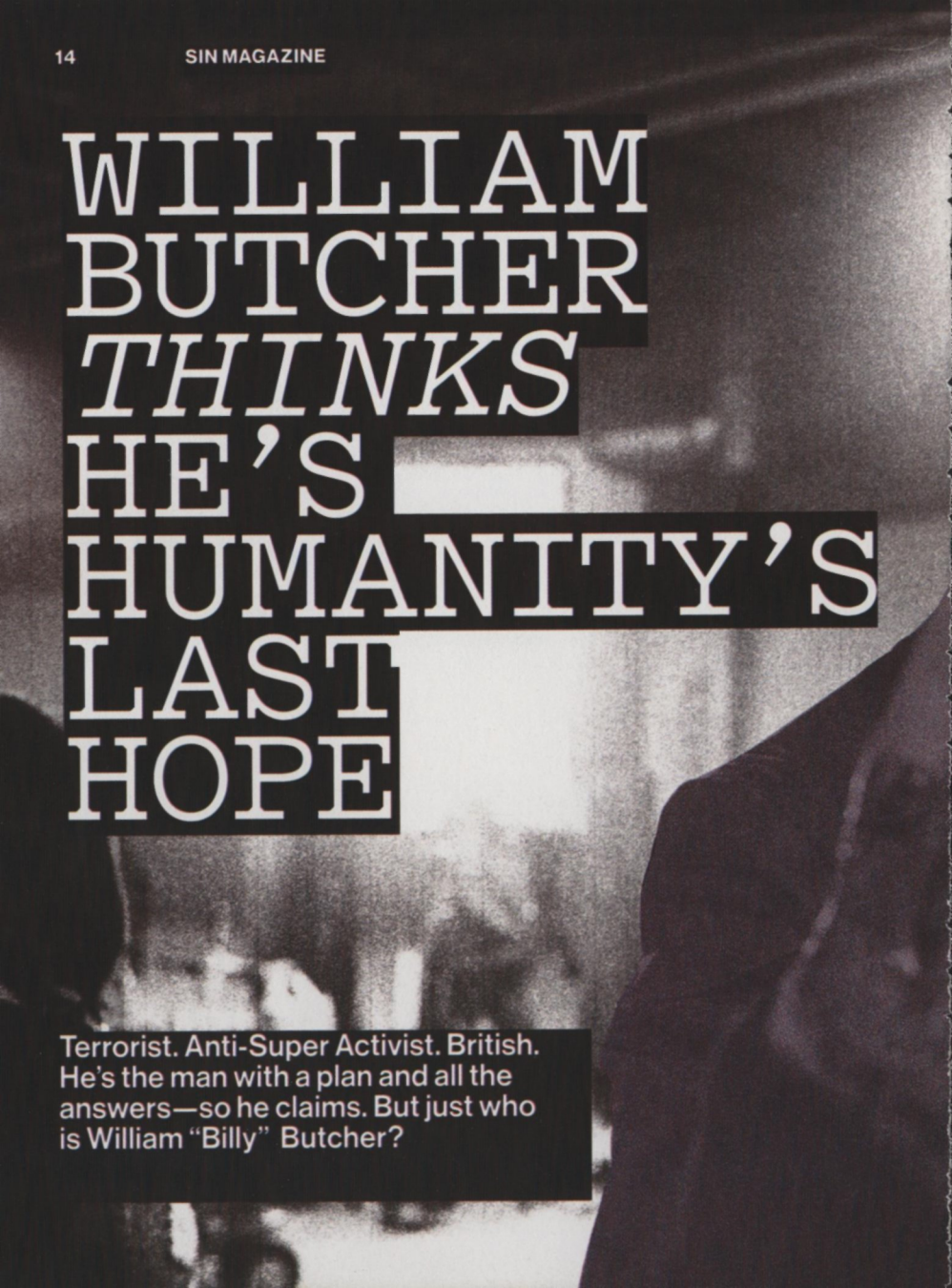
All that fun in the sun can lead to a nasty case of skin cancer later in life, so make sure you get out of the fray and into the theater when you're feeling like The Deep after a few hours underwater. The show is called *Soldier Boy, Ahoy!: A Musical Journey with Crimson Countess*, and it's a bit of a musical Wikipedia page for anyone unfamiliar with Soldier Boy's great sacrifice. It's easy to forget what the good Soldier Boy did for the American people in light of his recent actions, but he was the original American Hero, and this patriotic show is a tribute to those daring exploits of yesteryear. You'll leave his new show laughing and crying. Though, given Soldier Boy's recent acts of terrorism, you should catch it before the park pulls the plug.

An impressive Crimson Countess impersonator takes the stage, real *A Star Is Born* style, to mourn her ex-lover, and while she doesn't have the range that the real Countess achieved due to her vocal cord surgery, she really nailed it. I was thoroughly impressed by her passionate rendition. I have to admit, as the lights came up, I had to brush a tear or two away, and run out of the theater to grab one more LGBTurkey leg before the park closed. ●

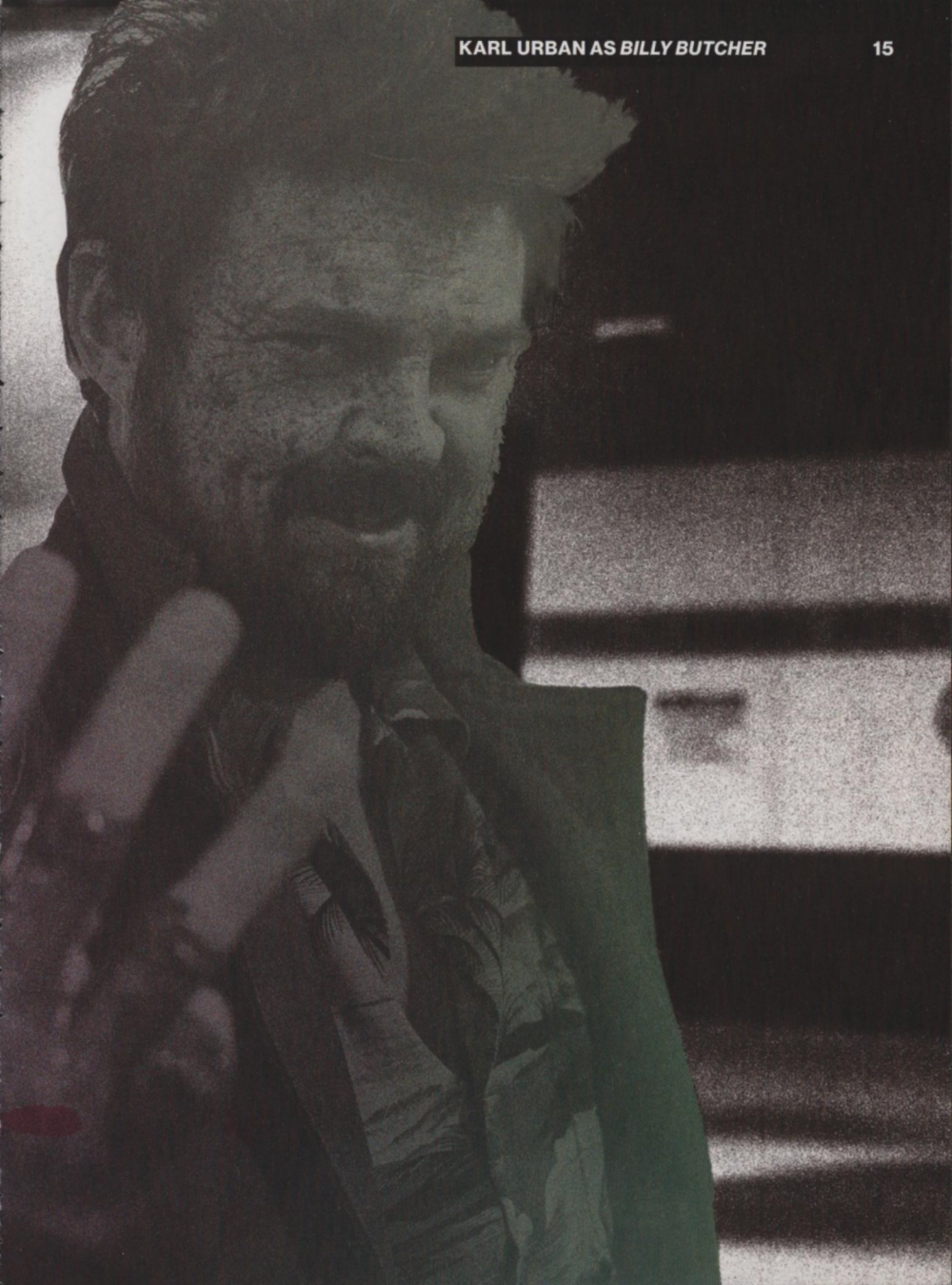


ToughtLand
HOMELANDER
EXTREME FLIGHT
BRAVE MAEVE'S
VEGGIE

WILLIAM BUTCHER *THINKS* HE'S HUMANITY'S LAST HOPE



Terrorist. Anti-Super Activist. British. He's the man with a plan and all the answers—so he claims. But just who is William "Billy" Butcher?



Words by
LEA SAYGET

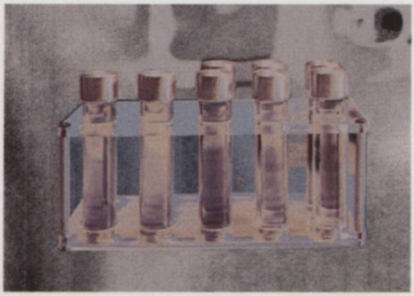
BASIC PHYSICS STATES for every action there is an equal and opposite reaction. The reaction to Homelander and The Seven? "The Boys"—a thoroughly blood-soaked team of Superhero-busters once associated with Victoria Neuman's Federal Bureau of Superhuman Affairs (FBSA). A shadowy organization reportedly based out of the Flatiron Building; at their helm is one William "Billy" Butcher, a British ex-pat with a handsome face, potty mouth, and an appetite for destruction.

If his pal—Starlight's normcore boyfriend Hughie Campbell—is the boy next door, Billy Butcher is the neighbor from hell. His mission? Keep Superheroes from crushing us poor, weak-boned humans. The reality? He might be the one about to crush us instead.

In the name of journalistic rigor, I approached Mr. Butcher as part of this piece, requesting via email a formal interview. Mr. Butcher replied with a photograph of an anus (possibly his—I was unable to verify), but I wouldn't be SIN's top profiler if I didn't have

a workaround for a difficult subject. Thanks to our new friends at Vought International, I was able to verify that not only is William Butcher a former employee of the FBSA, he used to work for the CIA. His ex-wife, Rebecca Butcher, was a Vought International employee until she resigned without giving any explanation.

Despite his lack of email etiquette and strange vendetta against Homelander, I think the average person would find Butcher compelling, perhaps



"IF HUGHIE CAMPBELL IS THE BOY NEXT DOOR, WILLIAM BUTCHER IS THE NEIGHBOR FROM HELL."

because of his willingness to tell them how little value they really have. There's a knowing glint in his eye, a wry quirk to his grin, like he's in on a joke the rest of us are only just catching up on. He's resourceful and highly intelligent. His accent is charming. Everyone I spoke to who has encountered Butcher seemed half terrified and half in awe of him.

Where Butcher goes, carnage follows. Rumors swirl of his involvement in the recent Soldier Boy snafu, and longtime readers will remember our report last year about an incident involving an exploding whale. Guess who was reportedly at the scene of the crime?

If Butcher thinks you have something that will help complete his mission, he will find a way to cajole, threaten, or beat it out of you. But what is his mission? As a former member of vice-president hopeful Victoria Neuman's FBSA, Butcher's goal is ostensibly to police Superhero activity. Now more than ever, The Boys would have you believe the public is in need of protection from the rampant abuse of Vought's superpowered latchkey kids.

Yet, the idea of policing implies a level of legitimacy and respect for institutions that is wholly absent from Butcher's operation. While The Boys police the Supers, who polices The Boys?

Does Butcher wish to restrain Superheroes or to exterminate them completely? Is he trying to protect humanity, or to keep it from getting in his way? Perhaps his war on Vought International is less about what's right and more about jealousy, particularly now that the FBSA have kicked him to the curb, presumably due to his proclivity for violence.

As a lowly, jelly-filled mortal, I'm pleased there's someone out there trying to curb the abuses of a few rogue Supers tarnishing Vought's reputation, but I have to ask. . . who died and made Billy Butcher King of Shit Mountain? ●

Style Cor

Welcome back to the latest edition of your favorite brutal fashion column, "Style Confidential," straight from the ruthlessly chic mind of Louella Garland a former Vought International employee who climbed the ranks with her sharp analysis of Super - and non-Super (ugh) style choices. Now a fashion editor of some esteem, she looks at the latest news to see what's hot (Vought International!), and what's not.

STARLIGHT'S IG LIVE LOOK

Sorry not sorry, but I don't believe a word of this carefully groomed viral video or the self-aggrandizing #BelieveStarlight campaign that it launched. But, I'll tell you what, Starlight is looking good while doing it. She pulls off an enviably comfy, casual look as an off-duty Super. She may have ditched her pristine white and gold uniform and sexy boots for a baggy T-shirt, but it does look more down to earth. And even though Starlight stands there telling us that Superheroes only "care about their image," I'll let you in on a secret: so does she. Baggy T-shirt aside, look at her still-perfect glossy lips and shimmery eyeshadow. I'm not sure how her make-up is still so intact when she's apparently been through a traumatic event, but it certainly does look hot on her. ●

Words by
LOUELLA
GARLAND

fidential

FRENCHIE IN MILITARY GARB

The *Taxi Driver*-style military jacket (a la Robert De Niro) and mohawk hairstyle might be a strong look on its own, and then Frenchie takes the extra step to pair the jacket with baggy, zebra-print trousers that elevate the aesthetic to a real effortless chic. With a name that implies Gallic charm, you could guess he would have some taste even just strolling down the street, and believe me: he does. ●

SOLDIER BOY

A former national Hero of some renown, the late Soldier Boy was the original American Superhero: He fought gallantly on the beaches of Normandy and sacrificed himself to prevent a nuclear disaster in Ohio back in the 1980s. He was a man who shook hands with JFK and won acclaim for his role in the film *Red Thunder* prior to his tragic defection to Russia. Suffice it to say that there's nothing about Soldier Boy's style that needed to be subtle: He could wear anything he wanted, especially with that physique. That's why his supersuit, with its subtle military detailing in olive green, was more than enough on its own. It was a design marvel, with a combination of old-school masculinity—check out the rustically detailed leather gloves and boots, an homage to the all-American cowboy—with modern materials to provide him all the movement and protection he needs. With a suit so well made, we can see why Soldier Boy never went in for wearing a cape. ●

KIMIKO'S SILVER DRESS AND HEELS

Papped by a Russian photographer on the street outside a luxury hotel, Kimiko is a real enigma to most of us. But last time we saw her in public, she looked feral, with a thrown-together, hodgepodge aesthetic. This is a real upgrade worthy of her Super fighting power: She may not be able to walk in those Jimmy Choos, but they look fabulous on her, as does the skin-tight silver sequin cocktail dress she was snapped in. A mysterious girlboss! ●

HOMELANDER'S SUPER KID REVEAL

Homelander shocked us all when he introduced the world to his son, Ryan, who floated down from the sky as elegantly as his father, dressed in a red flannel shirt that shouted Americana. What better aesthetic than seeing a father and son together who are true patriots? And what better accessory for America's Hero than an honest-to-goodness Super kid? It's little wonder Homelander had to defend his little boy at all costs from the terrorist interloper at the rally who threw a projectile at him. ●

HUGHIE'S BAND T-SHIRT & JEANS

I'm not sure what we can expect to get from Starlight's non-Super boyfriend, who you'd think would put in some effort considering who he was dating. For a while, he had a glow-up: Check out the dapper suit he was wearing on the red carpet for the *Dawn of The Seven* movie premiere. But even with the phalanx of paparazzi who have their camera lenses trained on him, he seems to be more comfortable with the casual look. It's not a bad vibe overall, but there is a certain questionable irony of his choice in the band T-shirt: A concert film made by a noted movie director who hates Superheroes.
Not subtle, Hughie. ●

TERMITE'S BIG NIGHT OUT: EXCLUSIVE IMAGES

Words by OPHELIA BAUDELAIRE

Following his unfortunate demise, we reveal the truth about the tiny Super . . .

AT ONE TIME, it seemed like the hedonistic days of riding a white horse in Studio 54 were impossible to top. Still, disco's most exclusive venue has nothing on a penthouse party with a Superhero like Termite. The hottest (and naughtiest) ticket in town is a spectacle on a scale that is not for the faint of heart.

Unfortunately, invites to neon-lit all-nighters are on the decline—yes, even for moi—and Termite was an unfortunate casualty of the tragedy at The TNT Twins' Herogasm party. But for you, my devoted readers, I have the scoop on a previous supersized soirée—with America's tiniest bon vivant front and center!

Termite's unique set of skills once made him a regular fixture on the party scene. VIPs were teased with acts so depraved we can't possibly print them—let's just say the miniature walls of a doll's house have never seen so much action.

Titillation comes courtesy of this crowd-pleasing display that gives new meaning to playtime. The impressive show by Termite puts every diorama you've seen to shame. Attention to detail on this minuscule level proves size matters in a way no one ever considers. Maybe the smaller, the better.

At the one-night-only bash, Termite performed one of his perspective-defying acts that took intimate relations with his rumored beau Peter to new heights—or should I say depths? Our anonymous sources captured Termite's exploration of this uncharted territory in great detail, and undoubtedly this expedition into parts previously unseen is a voyage like no other. This footage gives a nature documentary turned up to 11, and no camera has ever captured a cave quite like this one. Your move, *National Geographic*!

"Go big or go home" was a key phrase in Termite's party playbook and his game-for-anything attitude is precisely why his phone was once ringing off the hook. Access to all areas has benefits, but excess and exclusivity go hand in hand.

No one likes to talk about it, but his ability to get into anywhere (or anyone) came with some worrying side effects. Termite also didn't account for his allergies or the two uninvited interlopers that he briefly scaled like an assault course. Running up a trouser leg is not as easy as it looks.

Like the pest he was named for, Termite had a voracious appetite. His unsavory ways were his eventual undoing, despite repeated attempts from Vought International to save him from himself.

One shocked partygoer saw the aftermath of Termite's party for two, and this new crimson paint job is not what the host had in mind when they said to be bold. They also didn't expect someone to capture this pocket rocket's point of view, and boy, this dusty apartment needs a spring clean. Maybe it's time we went back to the disco after all. ●

STATEMENT FROM VOUGHT INTERNATIONAL REGARDING TERMITE:

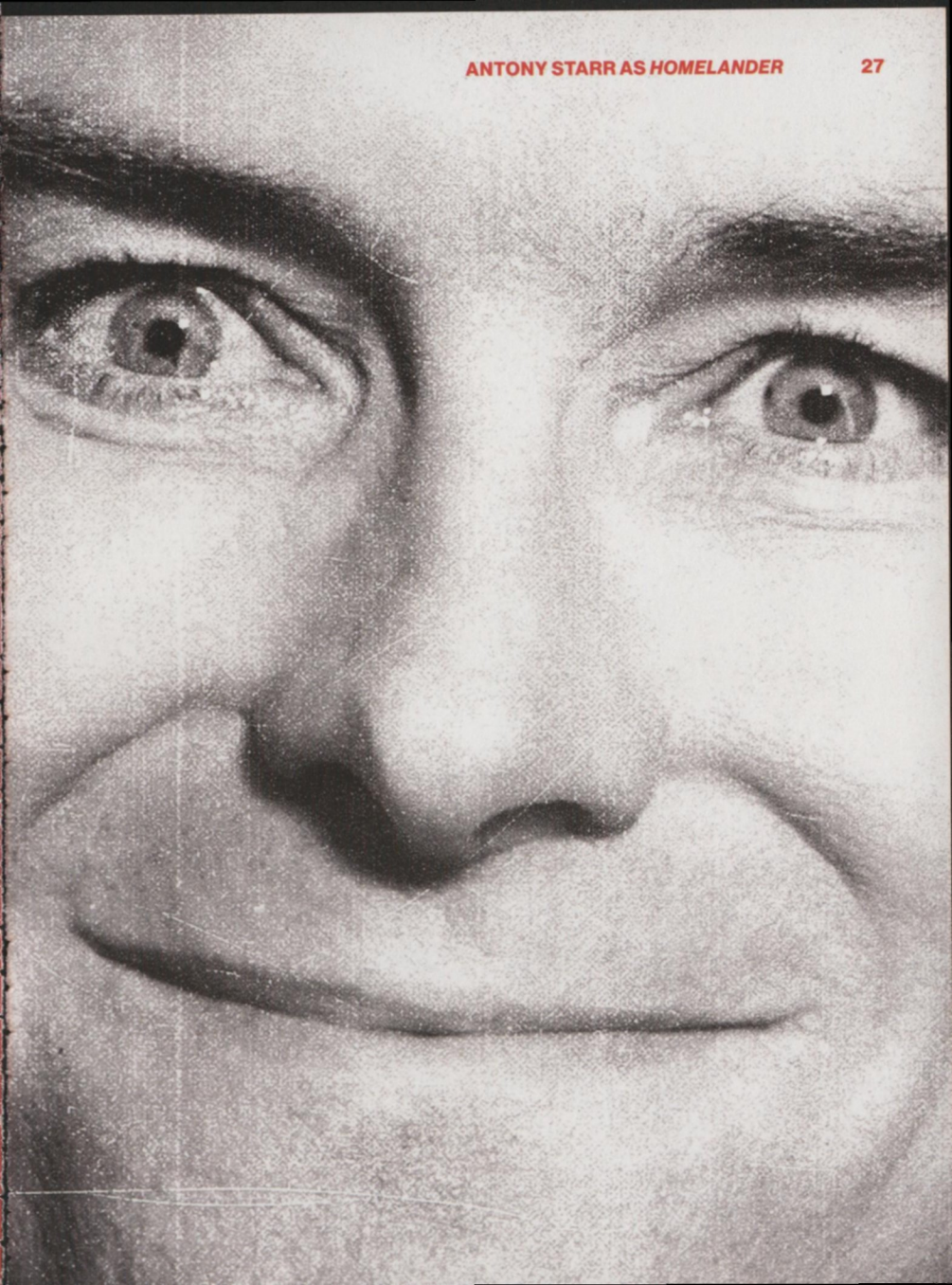
VOUGHT INTERNATIONAL REGRETS WHAT HAPPENED TO TERMITE AT THE TNT TWINS' HOUSE, BUT THIS INCIDENT, AND THE ABOVE EVIDENCE OF TERMITE'S DEBAUCHERY, SERVE AS A REMINDER THAT NO SUPER IS BEYOND REPROACH. VOUGHT INTERNATIONAL ALWAYS ADVOCATES FOR PARTYING RESPONSIBLY. OUR THOUGHTS AND PRAYERS GO OUT TO TERMITE'S FAMILY.

Lucky

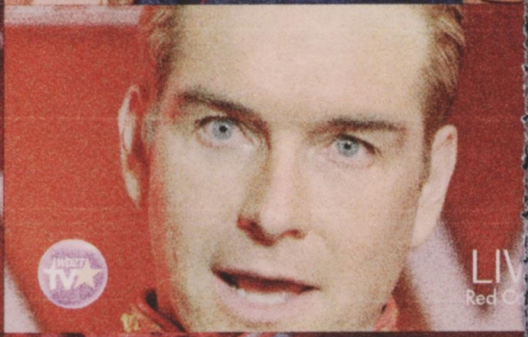
HOME(LANDER) OF ★ THE BRAVE

Words by
SALLY STARBOARD

In praise of an icon, a father, and a true national treasure: Homelander



DAWN OF THE SEVEN PREMIERE



BREAKING NEWS
N OF THE SEVEN" WORLD PREMIERE
NNC
ARLIGHT AND SUPERSONIC TALK "AMERICAN HERO"

¿SOLO UN HOMBRE?
EL ESTRENO DE "AMANECER DE LOS SIETE"

EVEN AMERICA'S GREATEST HERO is unlucky in love. If Homelander struggles to find his fairy-tale ending, what hope does that give to me, all the single ladies—and gents—might ask? Well, there is light on the horizon. Out of the ashes of not one but two recent clusterfuck unions, Vought International's poster boy has introduced the world to his son Ryan with a daring and darling paternal display in the face of those triggered by raw masculinity and taking charge.

It has been a tough year for our piercing blue-eyed and wide-smiled protector, which saw him barraged with questions about Stormfront's unsavory leanings when all he did was fall head over heels for the wrong woman. Who among us hasn't found a skeleton in our other half's closet?! Remember how we all fell for her? I do! Memes were the tip of the adulation iceberg, and Homelander's response after the truth spilled out is commendable. Thankfully, he didn't linger long in the pool of self-pitying despair—that self-pity stench lingers.

"I'm very excited for everyone to meet the real me," he sincerely told the world at the *Dawn of The Seven* premiere. His perfectly sculptured image has adorned lunch boxes and figurines, but it took yet another slanderous accusation for Homelander to remind his bosses that he is in charge.

"IT HAS BEEN A TOUGH YEAR FOR OUR PIERCING BLUE-EYED AND WIDE-SMILED PROTECTOR."

He grinned and bore it for as long as he could, but true fans could see his baby blues had lost their sparkle.

Reminding the world he is stronger, smarter, and better might smell like exceptionalism, but Homelander *is* exceptional. "You need me to save you," isn't a brag but a genuine offer to all those who appreciate his sacrifices.

On the outside, Homelander appears to have it all, but I can only imagine how lonely it is when he looks in the mirror each morning.

Being at the top of the food chain doesn't mean he isn't without doubts, and as a father, Homelander now has more than the weight of the world on his shoulders. Homelander is better than us, but I imagine in private that the reflection handsomely gazing back is his only reassurance. A ceaseless cycle of abuse from those pitiful folk who can't stand the fact we will all need saving is hard to endure.

Regardless of the ungrateful legions, Homelander demonstrates an enormous capacity for caring. First with Queen Maeve, followed by Stormfront, and then Starlight. The ultimate wolf in gold and white clothing tried to trick us with a girl-next-door act. We're not fooled. Only Homelander puts America first. Why else would he introduce his son in our time of need?

The forced apology smile is gone, replaced by a beaming grin at those of us who appreciate a good man. It took a beat to recover from heartache, but Homelander wears unapologetic confidence well. Fatherhood is a good fit, and witnessing him reclaim Superhero family values is what we need to move the country forward. Now, if he's looking for a new Mrs. Homelander... ●

"THE FORCED APOLOGY SMILE IS GONE, REPLACED BY A BEAMING GRIN AT THOSE OF US WHO APPRECIATE A GOOD MAN."

LOSING IT

Kimiko Miyashiro loses

Words By
MAURICE STOKES

(and finds)

herself.

"DID HER POWERS MAKE HER A MONSTER, OR WAS IT PART OF HER ALL ALONG?"

I KNOW WHAT you're thinking. Who wouldn't want to be a Super? There's a reason *American Hero* was a ratings smash on Vought+ last year—we can't get enough of the lucky souls out there who are blessed with superhuman abilities. But what happens when you go from Hero to zero?

Until recently it didn't seem possible, but during an altercation with Soldier Boy, Kimiko Miyashiro—known member of shady Superhero task force The Boys—was rendered powerless. Most Supers would be devastated by the loss of their powers, but for Kimiko (aka The Female) becoming one of the little people presented something of a liberating prospect.

No more superhealing and superstrength means no more being called upon to keep the Heroes in check, and Kimiko was all primed to walk off into the sunset with her best friend, Frenchie. You don't have to be one of those anti-Vought International nutcases to understand where she was coming from. She was part of a failed attempt (allegedly carried out by persons unknown within Vought International*) to create a legion of supervillains, thereby justifying the creation of a "Super army," and while she helped take down rogue agent Stormfront, Kimiko is far from one of the good guys.

With a traumatic past that continues to haunt her and means she has only ever seen her powers in the context of something destructive, Kimiko could finally have a shot at living a "normal" life. Rumor has it she's already tried to distance herself from The Boys in the past due to their violent ways. It might seem pedestrian, but the grass is always greener on the other side of town. (At the very least, the non-Super grass doesn't involve impaling people with sex toys. Or, so I've heard.)

But Kimiko's dreams of dancing off with Frenchie (What's their deal? Friends? Lovers? A secret third thing?) couldn't be realized just by virtue of losing her wicked-cool powers. Did they make her a monster, or was that part of her all along? The nature versus nurture is a crucial part of Superhero anthropology, and why Vought International makes pastoral care for its Supers such a priority. The carnage left behind in the warehouse formerly leased by Russian gangster Little Nina speaks to that lack of support for Kimiko. Eyewitnesses report that a powerless Kimiko "went medieval" on several of Nina's goons (Nina herself escaped) before rescuing Frenchie. It seems her superhuman abilities weren't essential after all; she's perfectly capable of terrorizing local thugs without them. Normal life has never seemed further away.

If you can't change your violent nature, why not embrace it? Word on the street is that Kimiko's powered up again, and she saw off a roomful of Vought International's employees with nothing but some earphones and Michael Sembello's "Maniac" queued up on Voughtify. She's also suspected to be involved in child trafficking alongside Starlight and the Shining Light Liberation Army.

She might not have Billy Butcher's motormouth, but Kimiko Miyashiro is a force to be reckoned with, and as she realizes more and more who she is and what she's capable of, we should all worry. I, for one, don't care to find out what song she'd play while dislocating my jaw. ●

***Current Vought International management would like to make it clear that they do not condone the illegal genetic modification of children.**

DAWN OF THE SEVEN

THEY SAID IT couldn't be done. There was the initial doubt that the many years and the Heroes come and gone of Vought Studios' movies could be rolled into a single team up, each star too charismatic to share the spotlight in an ensemble piece. Then came the reports of constant snafus behind the scenes, from murmurs about a feminist-friendly rewrite courtesy of Joss someone or other to the need for reshoots in the wake of Stormfront's outing as a Nazi sympathizer. Her heel turn to villainy completely upended the concept for the film, but in the sort of against-all-odds underdog triumph that can only come from Hollywood, the finished product may just be better off for it. Following a mass online movement by fans which saw skywriting in the sky above Vought Studios, *Dawn of The Seven* is here. The haters have no choice but to bow down.

The fan-favorite "Bourke Cut," restoring filmmaker Adam Bourke's original vision, will scratch Hero-obsessed moviegoers' every itch and then some. The inventive fight choreography pushes the boundaries of what superpowers can be made to do, driving the body to unheard-of extremes. Every scene looks and feels like an all-the-trimmings Tinseltown tentpole, building to a rubble-strewn climax that can stand comparison to the best of the capes-and-spandex extravaganzas. We feel that familiar rush of excitement when the brave, valiant Homelander makes what could very well be his final stand against the Third Reich menace—before the 11th-hour arrival of his comrades in arms.

That palpable sense of camaraderie forms the backbone of the film, just as it does for the real-life appeal of The Seven. Vought Studios helps us to see how this team of defenders forms its own little family, supporting each other with the most formidable power of all: love. In the group's open-minded acceptance of Queen Maeve's lesbian identity, their prompt rejection of Stormfront upon discovering her nefarious truth, and their choice to stand by speedster A-Train after he makes the difficult and purely volitive decision to retire, we find heroism to truly believe in.

Though if we're all going to be honest with ourselves, the real draw here is

FILM REVIEW

the feats of strength and assorted derring-do that The Seven alone can carry out. Through a combination of stunt coordinator John Koyama's movie magic and their Super abilities, they withstand punishment that would turn mere mortals to jelly, getting up and dusting themselves off after being tossed into buildings or cars. Their combat sequences hit harder for the reality in each punch, the mano-a-mano body blows landing on muscle like dried cement.

Ultimately, this vicarious thrill at seeing experts getting roughed up in ways we could never endure is at the heart of what makes Vought Studios the greatest achievement in the history of Western culture. The Heroes, along with the stunt crews backing them up, put their lives on the line not just for our amusement, but our inspiration. By taking a risk with each punch, car crash, or dive off a rooftop, they show us what the physical form is capable of—an indestructible beauty.

YELLOW GA

LIVE REPORT! LIVE REPORT!

ZOOM

LIVE REPORT! LIVE REPORT!

STATEMENT FROM VOUGHT INTERNATIONAL REGARDING HEROGASM:
VOUGHT INTERNATIONAL TAKES THE SAFETY, SECURITY, AND SANITATION OF OUR HEROES VERY SERIOUSLY AND DOES NOT CONDONE THE ALLEGED EVENTS OF HEROGASM DEPICTED. WE SUSPECT THESE IMAGES MAY HAVE BEEN DOCTORED BY UNSAVORY FORCES TO TRY AND DISCREDIT OUR ORGANIZATION AND LOYAL TEAM OF SUPERS, AND ARE ALLOWING PUBLICATION OF THIS ARTICLE AS WE ARE FIRM IN OUR STANCE THAT HEROGASM IS A SMEAR ATTACK ON OUR GOOD NAME.

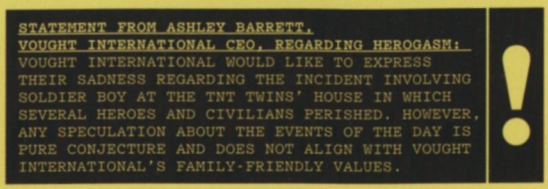
Inside Herogasm: A Carnival of Superphalluses, Nipple Lightning, and Carnage

Words by THIERRY THÉRIAULT

FOR THE CLASS of writer who makes a living by inserting himself into unusual crannies of experience, there can be only one Holy Grail assignment. The rumors of Herogasm are well-known yet light on substantiation: A clandestine, invite-only, anything-goes orgy for Supers in an undisclosed location, wherein the most powerful life forms on the face of the planet can indulge their every perversion away from the prying eyes of the media or public. It's said to be the group grope to end all group gropes, a display of giddy depravity that makes your average swingers' party look like a Barney taping. And, I'm here to tell you, friends and readers, that it's all real.

Across months of prep work predicated on a once-in-a-lifetime lucky tip, your humble narrator has ingratiated himself with this year's hosts, washed-up wonder duo The TNT Twins. By posing as a telepath, corroborated through the cooperation of several "strangers" thinking previously agreed-upon thoughts, I finagled an invite to the 17th anniversary of a function so far off the books that it could only be found by accident. And, that's precisely what happened, in a turn of events that sent this carnival of realized fantasies into a spiral of bloody nightmares.

Inside the well-hidden manse, obscene miracles are taking place as far as the eye can see in every direction, stretching more than just the limits of possibility. And yet, there's a careful coordination to the chaos; rather than one clumsy dervish of arms and legs, the revelers have spread themselves out in an unspoken choreography meant to maximize the overall effect, just as the lighting flatters the shadowed definition of muscles. Any way you turn, you can catch the artfully arranged attendees humping in the corner of your peripherals. Perhaps even more impressive is all a bystander doesn't see, some of the filthiest acts obscured


STATEMENT FROM ASHLEY BARRETT,
VOUGHT INTERNATIONAL CEO, REGARDING HEROGASM:
VOUGHT INTERNATIONAL WOULD LIKE TO EXPRESS THEIR SADNESS REGARDING THE INCIDENT INVOLVING SOLDIER BOY AT THE TNT TWINS' HOUSE IN WHICH SEVERAL HEROES AND CIVILIANS PERISHED. HOWEVER, ANY SPECULATION ABOUT THE EVENTS OF THE DAY IS PURE CONJECTURE AND DOES NOT ALIGN WITH VOUGHT INTERNATIONAL'S FAMILY-FRIENDLY VALUES.
!

"IF NOTHING ELSE, THIS PANSEXUAL BONANZA REPRESENTS A FEAT OF PLANNING."

in their most intimate details to an onlooker catching only their broader contours for a touch of modesty in a churning ocean of the explicit.

If nothing else, this pansexual bonanza represents a feat of planning, with everyone in their right place doing the dirty they're meant to do. Behind one door, I find a man making passionate love to an octopus, his face revealed to me with a slow turn to accent the moment's suspense. The cephalopod seemed into it (though maybe that was just incidental moistness), but at the behest of my editorial overlords at Vought International, I'll be taking his partner's identity to the grave—a final destination I narrowly avoided that very day.

Just as the fun reached a fever pitch, an unidentified individual let loose an explosion of raw destructive energy more powerful than even the torrent of fire-hose catharsis I saw emitted from one contented Hero. Vought International's PR department has confirmed for me that the twisted wreckage littered with nude corpses was the handiwork of a lone-wolf maniac acting without coherent motivation. Nothing to see here, move along. I saw it all, however, and a journalist knows to trust his hunches. I still maintain that a shrinking Super's fetish for an unconventional form of penetration that redefines "sexual intercourse" was only my second-most-shocking revelation of the afternoon. Only time will tell. ●

SOLDIER BOY

FALSE IDOL

Words by
MELODY MITCHELL

Soldier Boy's tragic radicalization means reconsidering his impressive history as the Original Superhero

A YOUNG Stanford Edgar once said "Soldier Boy is a living, breathing American Hero." If we hop in a time machine and journey way back to the Roaring Twenties, it's clear that the origins of the Hero formerly known as Benjamin are rooted in this idealism.

Way before Homelander ever donned his cape to fight for life, liberty, and the pursuit of happiness, Soldier Boy was kicking ass and taking names. Born and raised in South Philadelphia, Benjamin spent most of his time on its mean streets before enlisting in the army to fight the Nazis in World War II.

Thanks to Vought International he became America's first Superhero, and as the leader of the Super team Payback, he stormed the beaches at Normandy ensuring victory. After the war ended, Soldier Boy refused to rest on his laurels, meeting with the likes of JFK and Ronald Reagan. Even Britain's beloved Princess Di was a fan, as the two shared a love for activism (some readers might be old enough to remember his "Real Heroes Don't Do Drugs" PSA!)

"HE EXUDED STRENGTH BOTH PHYSICALLY AND METAPHORICALLY, BUT THERE WAS A WOUNDED SOUL BENEATH THE COCKY FAÇADE."

Not content with being a man of action, Soldier Boy performed Blondie's "Rapture" on *Solid Gold*, and was box office gold in *Red Thunder* and *King of Kings*.

But, for all his brawn and patriot games, Soldier Boy was a complicated man. He exuded strength both physically and metaphorically, but there was a wounded soul behind the cocky façade.

Rumors swirled about his relationship with girlfriend Crimson Countess, but things really fell apart when the Cold War frosted over. While Soldier Boy proved his allegiance to the Land of the Free by testifying before the House Un-American Activities Committee, his disappearance in Nicaragua in 1984, while carrying out a top-secret mission, resulted in tragedy some three decades later.

Although Vought International believed Soldier Boy to have been killed by the Soviets in Nicaragua, the truth was much darker: They kept him prisoner and subjected Soldier Boy to untold psychological conditioning and torture. When he resurfaced this year, those years of brainwashing saw Soldier Boy attempt to take down Homelander and The Seven, leaving destruction and devastation in his wake.

Thanks to the heroics of Queen Maeve, the threat of Soldier Boy was terminated for good, and it's truly a tragedy that Soldier Boy was able to be corrupted in such a manner. But, let's not be too quick to judge. You endure decades of torture at the hands of The Red Peril and come out whistlin' Dixie!

Soldier Boy might be to blame for the loss of countless innocent lives of both Superheroes and civilians, but we should remember all he fought for in the past, and how he paved the way for the current batch of Supers who stand guard against threats to America.

Soldier Boy was the blueprint—a rough-around-the-edges design for life. Call me too soft-hearted, but I miss him already. He wasn't perfect, but he was a dashingly handsome true-blue patriot. Lord knows we could do with a few more of those. ●

THE BEAT

IN THE SUMMER of 2013, you couldn't go anywhere without hearing Supersonic's "You've Got a License to Drive (Me Crazy)." An infectious earworm packed full of car puns, the song tapped into the U.S. public's collective appreciation of slickly produced pop, young love, and the automotive industry, shattering records as it spent the entire season atop the charts.

It's impossible to overstate the impact of Supersonic's hit single, which kept the superpop genre alive and thriving into the 2010s. Superpop is one of the most divisive musical movements of the past 50 years. Some praise it as the perfect blend of Super spectacle and pop music confection, while others denounce it as derivative, manipulative schlock manufactured to reach the largest audience without offering any real substance. Supersonic got even the haters singing along.

Supersonic's old boy band, Super-Sweet, had experienced a huge surge of popularity at the end of the previous decade, but the band's music had been on a steady decline in quality when Supersonic decided to go solo. Performers like Crimson Countess were pushing the genre further and further into kitsch, and superpop was in danger of falling out of vogue. Luckily, there was a Hero ready to rescue it.

It was always clear that Supersonic had the most potential in Super-Sweet, with boundless charisma and a genuine talent for crafting bubblegum pop hooks. Breaking out on his own showed how much he could shine when he wasn't sharing the spotlight.

Penned by musical maestro Chris Lennertz, a composing whiz and canny lyricist, "You've Got a License to Drive (Me Crazy)" revealed a seductive, studly, fully independent Supersonic, a bad boy with a heart of gold in the vein of James Dean and Elvis Presley. When the a cappella "baby baby baby" harmonies hit at the start, it's the sound of a man who knows how sexy he is, and wants you to feel just as sexy, too.

The song was inescapable because there's real craft underneath the candy coating. It's a nonstop thrill, the musical equivalent of a midnight motorcycle ride on the Pacific Coast Highway. The beat thumps like two teenage hearts as their hands explore each other's bodies for the first time.

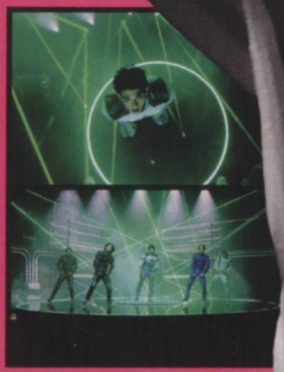
Supersonic's voice is an impeccable instrument. His powerful belt is full of sexual aggression, but he's just as skilled with the smooth riffs that amplify the song's sultry sound and show us his gentle spirit. He could have been the voice of his generation, but like so many before him, the temptations of the entertainment industry were his downfall.

It's not just that Supersonic was an incredible performer. His time on American Hero showed us his dedication and heart and fundamental need to help others, which is why he won that

BEATDOWN

competition and was on the way to The Seven before he tragically overdosed.

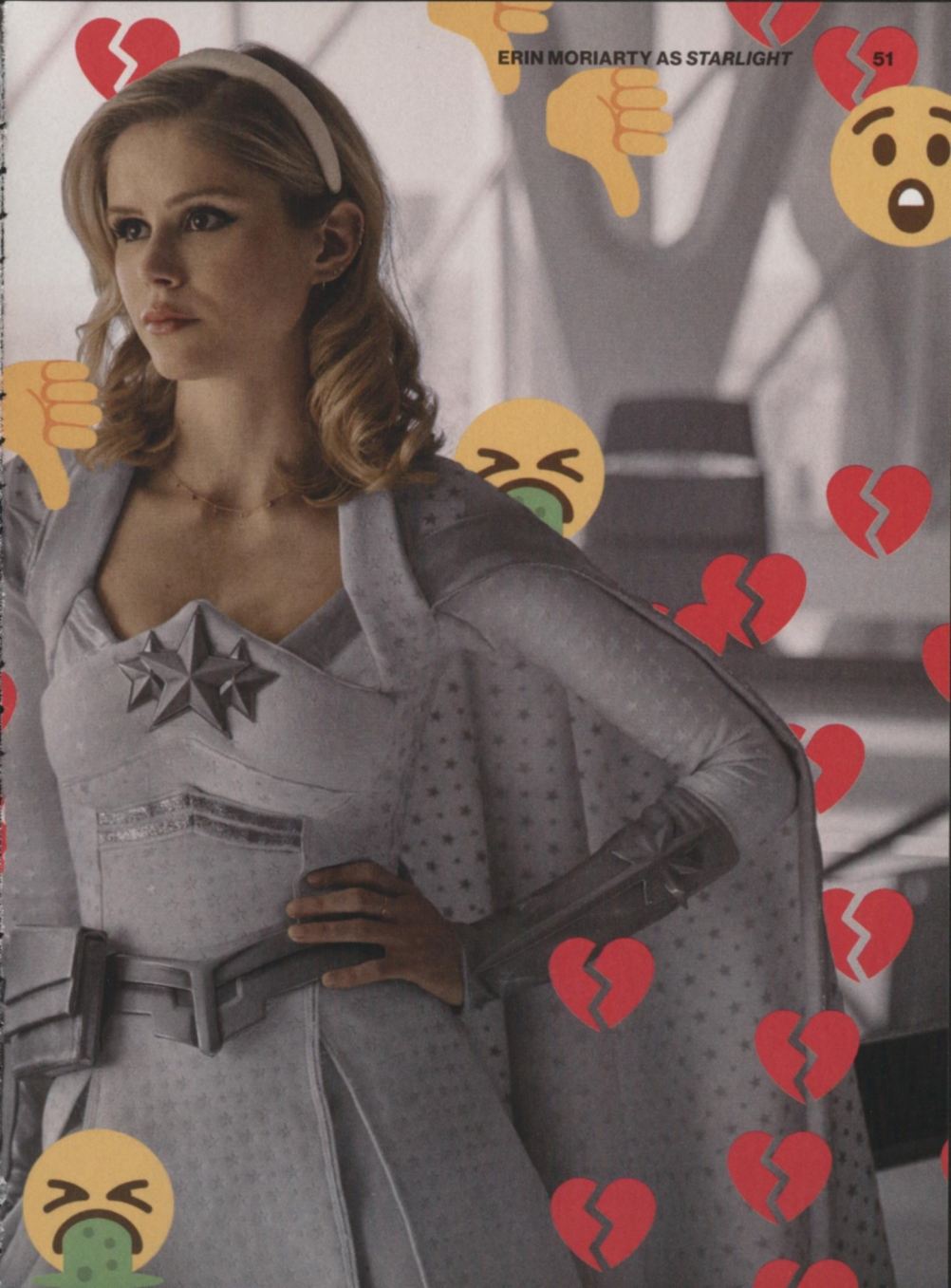
The world has lost a legend in the making. Supersonic had already revived a struggling genre—imagine what he could have done for a struggling world as he moved beyond the entertainment industry. We'll sadly never know, but he'll always have a reserved parking spot in our hearts. ●



Words by
BLOSSOM HURLBUTT

FALLEN STAR

In the pursuit of "justice," Starlight has torched her relationship with Vought International. It might just destroy her . . .



FROM AMERICA'S SWEETHEART to wanted criminal to self-styled Superhero whistleblower, Annie January has been on a harrowing journey since she joined The Seven as the luminescent Starlight, a beacon of hope for both the team and the world. Her colleagues had experienced catastrophic pain and suffering together, but Starlight brought a fresh, optimistic perspective that uplifted everyone around her, including the fans watching her on their phones, TV, and megaplex screens.

Starlight entered The Seven with girl-next-door energy that inspired millions of Americans, especially young girls looking for role models in the male-dominated Super field. Until recently, she hadn't let those girls down, no matter the challenges she faced. Starlight showed the world her vulnerable human side when she went public with her sexual assault at Believe EXPO, and she ended up on the right side of history after being painted as a criminal during the Stormfront debacle.

But, Starlight's return to The Seven never quite felt right, and you could see the discomfort behind her eyes as she entered a romantic relationship with Homelander that she never seemed totally happy with. Perhaps the trauma of her sexual assault, compounded by the tragic death of her ex-boyfriend Supersonic, was just too much for Starlight to handle when it came to dating our most famous Hero. Homelander ended the relationship when it became clear Starlight did not share his altruistic values.

All of these awful experiences have shifted Starlight's sunny disposition to fiery rage. She's relinquished her Superhero code name and left The Seven, and is now staunchly dedicated to "exposing" injustice. While that's a noble goal, severing her ties with The Seven and Vought International seems like a reckless endeavor that could backfire spectacularly.

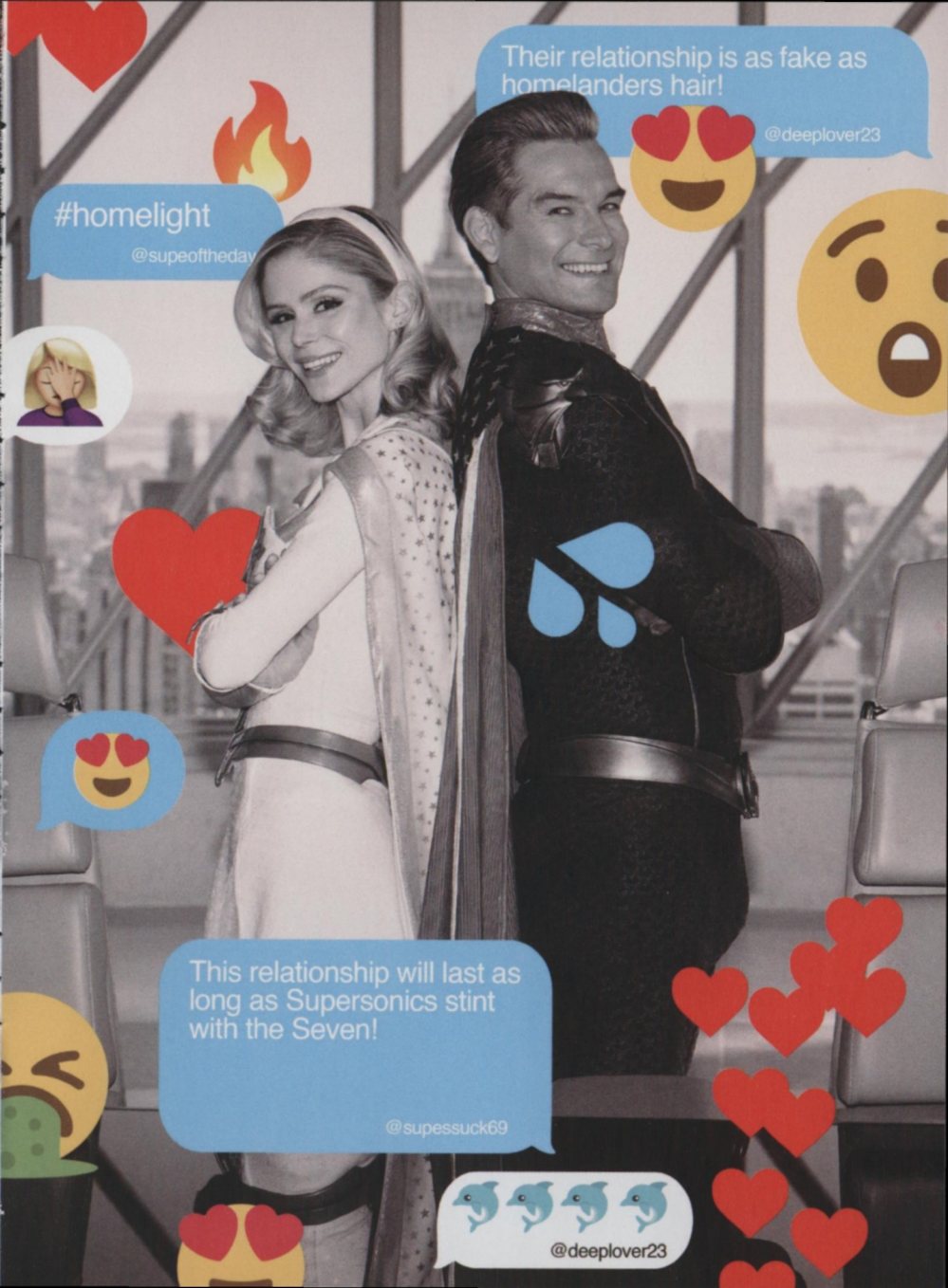
Social media has become Starlight's greatest weapon, and she's refused to follow the Vought International company line. She broke the news that Soldier Boy was the supervillain responsible for recent attacks in Manhattan and Vermont, and while many still question the veracity of her live stream sharing audio of Homelander threatening her life, the clip has still done significant damage to his reputation.

Starlight entered our hearts because she was willing to be honest about her struggles, and now she claims to be creating an environment where others won't have to endure the same. Her social media live streams have been packed with revelations, but none as big as how different she looks out of her supersuit. Wearing baggy civilian clothes, light make-up, and blonde hair pulled back in an unassuming ponytail, Starlight replaces her former sparkling image with one of faux-anonymity.

At the very least, Starlight is exceptionally ungrateful, after Vought International gave her a platform and supported her during her sexual assault woes, even making her co-captain of The Seven. It seems to me that Starlight just didn't like working as part of a team—though rumor has it she's now in cahoots with "The Boys" acolyte Kimiko Miyashiro and shady child-trafficking ring the Shining Light Liberation Army.

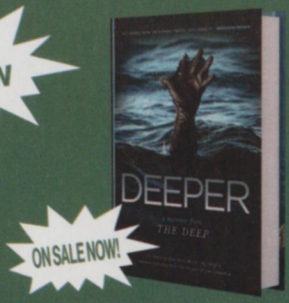
In spite of her questionable new allegiances, The #Starlighter is growing at a concerning rate. It's a crying shame that Starlight has gone rogue, and Vought International will have to pick up the pieces. She claims to be empowering non-Supers, but Starlight would achieve more by staying inside the house than by standing outside throwing rocks at it. •

Words by
LONDON FRALEY


Their relationship is as fake as homelanders hair!
@deeplover23
#homelight
@supeoftheday
This relationship will last as long as Supersonics stint with the Seven!
@supessuck69
@deeplover23

THE DEEP RESURFACES IN TURBULENT MEMOIR *DEEPER*

BOOK REVIEW



Words by **BROOKE POOLE**

IT'S BEEN A REAL roller-coaster ride lately for past and present members of our beloved Seven, but no one has gone through more than Deep. Newly returned from a "sabbatical" that turned into a narrow escape from a cult after the seafaring Superhero was seduced by the Church of the Collective and their Fresca-fueled rituals, The Deep is back in the public eye with more than just a blushing bride in tow: He's also released *Deeper: A Memoir*, a harrowing true-life tale of one man's getaway from a modern-day Jim Jones.

After leaving The Seven following shocking allegations of sexual misconduct, The Deep was posted in Sandusky, Ohio, a town very much in need of a savior but without much access to bodies of water. While there, desperate for any way to repair his public image, not to mention his sometimes problematic personality, he took up with the Church of the Collective, a powerful religious group led by the mysterious Alastair Adana. But, the Church soon revealed its insidious true nature, and The Deep found himself caught between his responsibility toward those he loved and respected, and his commitment to the truth.

True-crime lovers (guilty!!) have found themselves practically drowning under an embarrassment of riches in the cult-escape-memoir genre, which either means there are more cults than there used to be, or more people are escaping them. Either way, *Deeper* deserves a place at the top of the pantheon. I simply devoured this book the way a whale shark sucks up plankton. "Page-turner" isn't strong enough praise for what The Deep has accomplished here, with a story so engrossing, so vivid, and eloquent, you almost believe it was written by somebody else. I suppose this is just a side of The Deep we've never met before: emotional, honest, vulnerable. Ready to repair the bridges he's burned. (Ladies, The Deep needs our support now more than ever. Hasn't he been through enough??)

As for Cassandra (née Schwartz), The Deep's fame-hungry ex-wife, he writes lovingly about their time together, and these bits in the middle were a welcome relief from all the technical mumbo-jumbo about the Church's obsession with "space spores" (honestly, I skimmed these parts), and she seems to love the environment almost as much as The Lord of the Seven Seas. It's such a shame their relationship crumbled (and I think the release of her own "tell-all" book proves she was only ever interested in The Deep for the exposure!). But, *Deeper* is evidence that our favorite nautical hottie won't stay single for long. Maybe a special celebrity season of *The Bachelor* is in the cards…

Now that the film adaptation of *Deeper, Not Without My Dolphin* is available to watch on Vought+ (featuring a raw and haunting performance from The Deep that will bring you to tears), it's the perfect time to dive into *Deeper*, and let the riptide float you along this life-changing journey, until the final page washes you back to shore. ●

WHO IS HUGHIE CAMPBELL?

An investigation into Starlight's string bean politico boyfriend

Words By
HARPER BLAZER

ONE OF THE rising stars of the Federal Bureau of Superhero Affairs (FBSA) shocked political analysts after recently calling it quits. Hughie Campbell ditched his sharp tailored wardrobe returning to the regular rotation of '70s musician T-shirts that first caught Starlight's eye when she joined the illustrious Seven.

Becoming Victoria Neuman's right-hand man showed Hughie's ambition beyond being one of Billy Butcher's lackeys. However, the former electronic store worker is repeating old habits since he was spotted out with the gruff Brit. There is more to this story than meets the eye, and we are determined to get to the bottom of the Campbell conundrum.

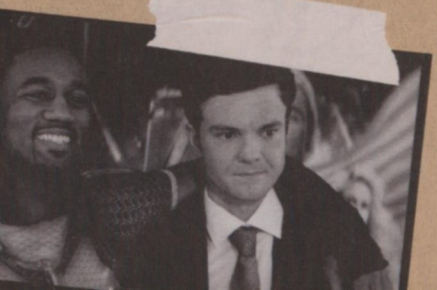
Question marks have long surrounded the Billy Joel super fan, including what made Vought International's girl next door embark on a relationship with a non-Superhero. Part of Annie January's charm is her "just like us" aura, so it makes sense she is drawn to the boyish Mr. Campbell. Cute is cute, and Hughie ticks those boxes. Still, Starlight doesn't only want to dip her toe in the normie romance pool as she recently had a very public romance (and breakup) with Homelander—RIP Homelight, you burned bright and fast.

Rebounding with a guy who is nothing like your ex is a tale as old as time—Vought International's Heroes are giving relatable dating energy—and Starlight has since been seen back with endearing doe-eyed Hughie. Everyone makes mistakes, and you don't need powers to be a good boyfriend.

Before we celebrate this reunion, it would be remiss if we didn't look closely at the timeline for the string bean politico parting ways with the FBSA and his beau breaking his heart. To put it delicately, it is all a little hazy. We don't know that she did the dumping, but odds are it was Starlight.

Did Hughie's newly single status have anything to do with his choice to return to his old Butcher stomping ground? On the surface, Hughie's public persona is a dedicated partner and political servant, but that fixed grin cannot betray the sadness in his eyes.

"QUESTION MARKS HAVE LONG SURROUNDED THE BILLY JOEL SUPER FAN."



Take the *Dawn of The Seven* movie premiere when he posed next to frenemy A-Train. The speedster was overheard telling Hughie he has "Big Dick Energy" but we're pretty sure he was blowing smoke up his pert behind. It is commendable he can smile through encounters with his girlfriend's co-workers. Still, no one peddling a nice guy persona can compete with The Seven's enhanced assets.

Knowing the squeaky-clean former aide has turned his back on his promising political career only makes us want to dig deeper beneath the sweet exterior. If only Hughie Campbell were as easy to read as the fandom he wears on his rock 'n' roll sleeves. ●

BRAVE NEW WORLD

Lucky

PRODUCERS
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Seth Rogen, Executive Producer
Evan Goldberg, Executive Producer
James Weaver, Executive Producer
Neal H. Moritz, Executive Producer
Pavun Shetty, Executive Producer
Craig Rosenberg, Executive Producer
Phil Sgriccia, Executive Producer
Paul Grellong, Executive Producer
David Reed, Executive Producer
Meredith Glynn, Executive Producer
Ken F. Levin, Executive Producer
Jason Netter, Executive Producer
Ori Marmur, Executive Producer
Garth Ennis, Executive Producer
Darick Robertson, Executive Producer
Michaela Starr, Executive Producer
Gabriel Garcia, Supervising Producer
Stefan Steen, Produced by
Karl Urban, Producer

DIRECTED BY
Phil Sgriccia–Episode 301: "Payback"
Nelson Cragg–Episode 306: "Herogasm"

WRITTEN BY

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Jessica Chou	David Reed
Meredith Glynn	Anslem Richardson
Paul Grellong	Logan Ritchey
Eric Kripke	Craig Rosenberg

Developed by Eric Kripke

Based on the Dynamite Entertainment Comic Book Series by Garth Ennis

STARRING
Karl Urban as *Billy Butcher*
Jack Quaid as *Hughie Campbell*
Antony Starr as *Homelander*
Erin Moriarty as *Starlight*
Dominique McElligott as *Queen Maeve*
Jessie T. Usher as *A-Train*
Laz Alonso as *Mother's Milk*
Chace Crawford as *The Deep*
Tomer Capone as *Frenchie*
Karen Fukuhara as *Kimiko Miyashiro*
Nathan Mitchell as *Black Noir*
Colby Minifie as *Ashley Barrett*
Claudia Doumit as *Victoria Neuman*
Jensen Ackles as *Soldier Boy*
Katy Breier as *Cassandra*
Laurie Holden as *Crimson Countess*
Matthew Edison as *Cameron Coleman*

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William W. Rubenstein
Ian Kezsbom
Tom Wilson, ACE

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Matt Bowen, Music by

MUSIC SUPERVISION
Yvette Metoyer
Michelle Johnson

ORIGINAL SONG
"You've Got a License to Drive (Me Crazy)"
Music by Christopher Lennertz
Lyrics by Christopher Lennertz
and David Reed

PRODUCTION DESIGN
Jeffrey Mossa, Production Designer
Arv Greywal, Production Designer
David Best, Art Director
William Cheng, Art Director
Stefany Koutroumpis, Art Director
Cheryl Dorsey, Set Decorator

COSTUME DESIGN
Michael Ground, Costume Designer
Laura Jean Shannon, Supersuit Designer

MAKE-UP
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Renee Tobin, Assistant Head of Department

HAIR
Karola Dirnberger, Hair Department Head
Tori Gilmour, Key Hair

SOUND MIXING
Thomas Hayek, Sound Recordist
Alexandra Fehrman CAS, Re-Recording Mixer
Rich Weingart CAS, Re-Recording Mixer

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Chris Kahwaty MPSE, Dialogue Editor
Jeffrey A. Pitts, Sound Effects Editor/Sound Designer
Christopher Brooks, Music Editor

VISUAL EFFECTS
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Shalena Oxley-Butler, VFX Producer
Tristan Zerafa, VFX Supervisor (Pixomondo)
Anthony Paterson, VFX Supervisor (Rocket Science)
Hudson Kenny, SPFX Supervisor

STUNTS
John Koyama, Supervising Stunt Coordinator

SIN MAGAZINE

SPECIAL THANKS
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VOUGHT
7
DAWN OF THE SEVEN
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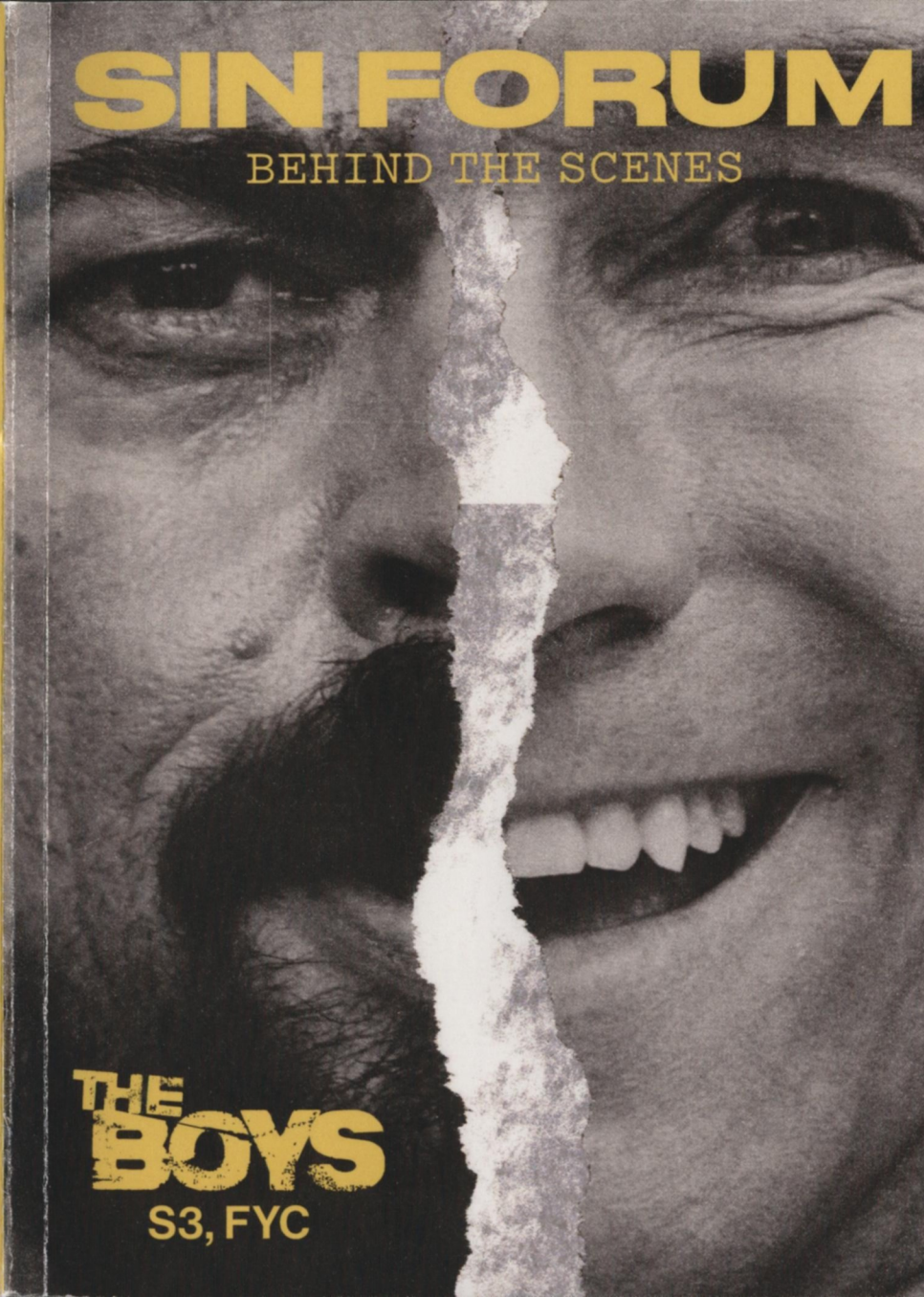
SIN FORUM

BEHIND THE SCENES



THE BOYS
S3, FYC

SIN

THE BOYS S3, FYC

To our beloved voters,

Your votes matter more to us than air or water. There is no more precious commodity on this beautiful fucking planet than YOUR VOTES.

We can't thank you enough for considering *The Boys* Season 3 for the award of BEST FUCKING SHOW EVER. We didn't set out to make the greatest show in television history, it just kinda happened. And, although we'd love to take all the credit for changing the world forevermore with the mind-boggling masterpiece of both art and commerce that is *The Boys*… the truth is, we're just Hollywood producer schmucks. The true talent behind *The Boys* is the incredibly talented crew that brings unparalleled passion and devotion every day for so, so, so many days. Their blood, sweat, and also tears brought the thunder time and time again.

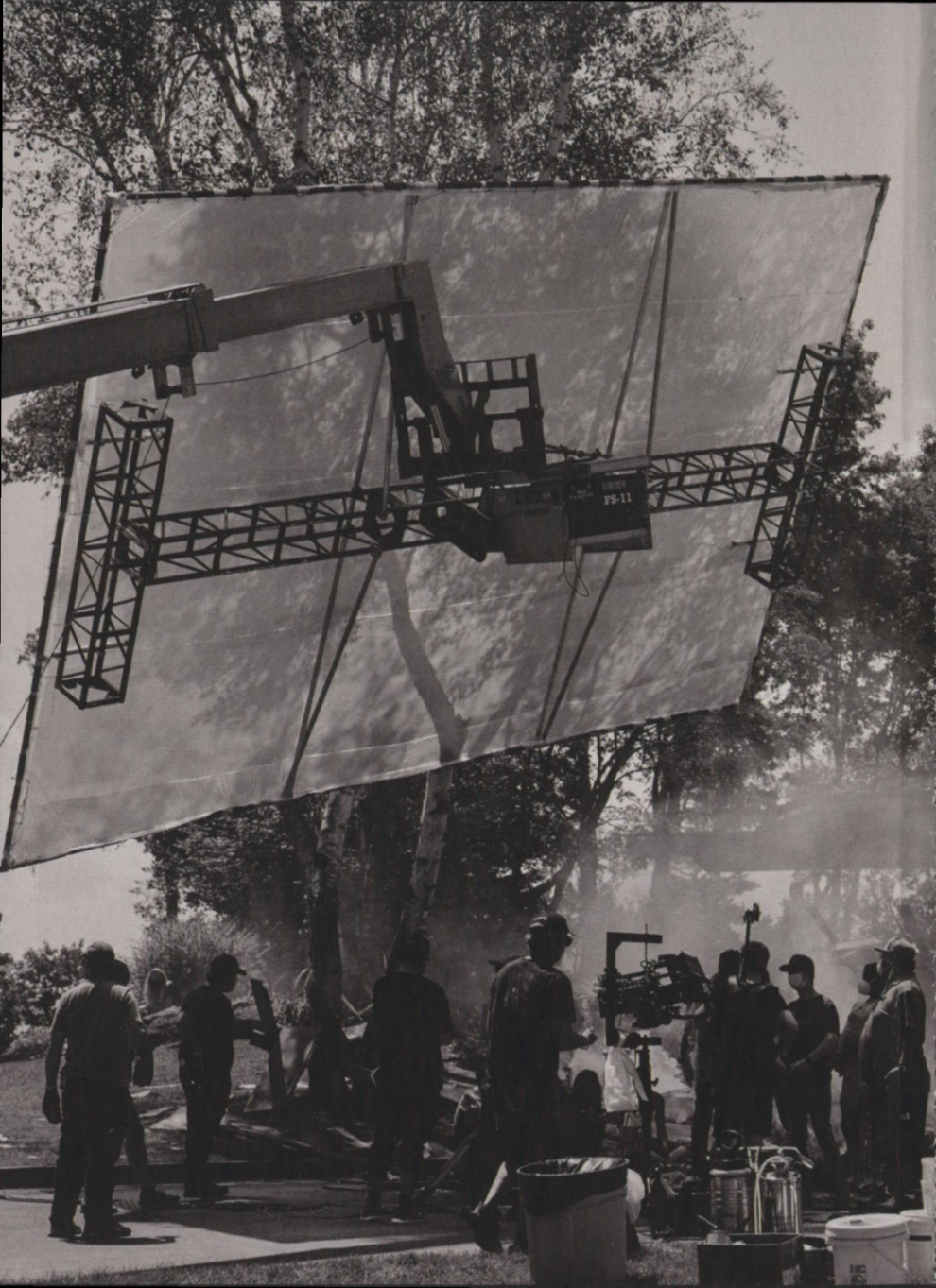
No one makes better sets. No one utilizes the glory of the camera to heights as majestic. No one keeps a crew better fed or better led. No one acts better- we have all the best actors on Earth. And no one, absolutely no one, explodes heads better. NO ONE.

The actors and crew of *The Boys* are second to none. You simply must vote for them or you'll be making a heinous decision that will haunt you for the rest of your life. And we want you to live a long, healthy, and happy life.

We thank you for your support and consideration, and can't wait to deliver more of the best fucking show ever!

Yours truly,
Eric, Seth, and Evan

IN LOVING MEMORY
This book is dedicated to the memory of Arv Greywal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BUTCHER

What did you connect with in the Season 3 script?

I think it was Butcher's moral dilemma and his frustration at the lack of movement in his war against the Supes. The moral dilemma is how do you take down a monster without becoming a monster. This season, Butcher really crosses the threshold and decides to take Temp V to level the playing field, and this has horrific ramifications for all of those around him. Through the season, characters in the orbit of Butcher really have to make a choice about which side of the moral line they're on, and that leads to some very interesting conflict and some unlikely and rather interesting pairings as well.

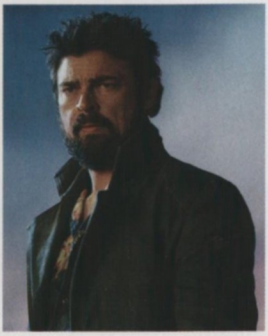
What specifically surprised you the most about where the story was heading?

The revelations of how certain characters are connected with each other. That was a huge surprise. Certain liaisons and relationships between characters that have not spent any time together are suddenly engaged in an interaction that is completely unexpected. I think that was one of the things that Eric Kripke and his writers did at the beginning of writing Season 3, working out which characters we haven't seen together and how can we put them together? That's led to some really interesting, fun, and dynamic scenes.

Tell us about filming the Temp V action sequences.

Those were interesting challenges to me because for the first two seasons of *The Boys* I didn't get to play in that realm, and I didn't even really get to see Antony Starr or many of the other superpowered characters on set do it. I wanted to do something that was different.

One thing Kripke and I discussed was that when Butcher is firing these lasers out of his eyes, it would actually be an immensely painful experience for him, and I really liked that idea because it really fed into the existential crisis that he's in, which is that this course of action is actually harming him significantly. It was just a wonderful way of reflecting that. But in terms of the special effects, it's a leap of faith. You go in there and you strike the pose that you're shooting lasers and then you hope it looks good when they put all the special effects in. Thankfully, it looked great.



Can you talk about how Season 3 is even more of a spectacle, but it doesn't compromise its characters or story?

Every season you want to go in there and top what you've done in the previous season and sometimes this can be a bit of an Achilles' heel. This season, the special effects were bigger, the action was bigger, and we had more days on the schedule to shoot everything, but to my mind, I think what this season really delivers is more heart, and it's a richer, more deeper experience because you spend time with these characters, you love these characters. The journey that they all collectively go through is like a fuse that's been lit, and you can't really turn your eyes away from it.

What stands out about working with this specific cast?

They're all incredibly talented people and really lovely to hang with. This is one of those rarities in one's career where you find yourself in the company of exceptional people, and you really enjoy collaborating with them, and they are all very protective and proud of the show. You become a tight- knit family, and there's not a day that I wake up and don't look forward to going to work. My father once gave me some advice—if you find something that you enjoy doing, you'll never work a day in your life. And that's very true working with these guys. ●

Jack Quaid
HUGHIE

Coming into Season 3, what were your impressions when you opened up the first script?

I was surprised. I really wanted to make sure that we didn't stick to the familiar beats, I really wanted to grow Hughie, and we did. He goes in crazy directions this season, and it was really exciting for me to do. It was exciting to come back to the character that I know so well and discover all these new parts of him. That's the mark of really great writing from Eric Kripke and the writers. They didn't want to play it safe, and I give them all the credit in the world for that.

Can you talk about Hughie's journey in Season 3?

The season starts off with Hughie very much trying to do things the right way. He doesn't want any collateral damage, and he wants to make sure that nobody gets hurt. He wants to do everything by the book, and he wants to trust the system. And he has a federal job now. He's employed by the government, and he's keeping an eye on Vought, and he thinks this is the best way to keep what happened to him from happening to other people. Then he discovers that his boss, Victoria Neuman, someone he's respected for years and considers a friend, is his greatest foe. Suddenly, all of those ideas and idealism goes . . .vanishes. He realizes that you can't deal with these people by the book. You have to take matters into your own hands and do whatever it takes. That's what starts Hughie off on his Season 3 journey.

How does Temp V impact Hughie?

Temp V is a big part of Hughie's Season 3 journey. He sees Butcher taking it and at first he's very critical, like, "Why would you become the thing that we hate the most." But then he starts to think about it; and he has a pretty terrible encounter with Homelander; and he just thinks, "I'm sick of this. I want to be up there on the same power level as these guys." I think he takes V in order to feel useful. In other seasons, he's always been the guy cowering in the back and providing emotional support. He's never really been physically in the fight. So he wants to take charge. Now, his ego is involved, and he wants to be someone who is powerful—we see how absolute power tends to corrupt absolutely in the character who, up until now, has been the voice of reason.

And how does that affect his dynamic with Annie?

I think Hughie is the embodiment of toxic masculinity this season. He's jealous of Starlight. He wants to be someone who is powerful, who's in control, who can actively fight and he can't, so Temp V allows him to do that.

Annie is worried about him, as she should be. She's completely in the right, but Hughie takes that as a threat to his power and as someone looking down on him again. So there's friction there, and he feels undermined. He feels emasculated. That was a really interesting dynamic to play with Erin Moriarty because we're so used to Hughie and Annie being on the same page, and it was a cool rift to throw into their relationship.

Can you talk about your fight scene?

I can't believe Hughie is actually participating in a fight. It never happens. He only comes through at the end, but I get to shove Homelander, and that felt good. I feel like I have a participation trophy for that fight because it's really just Antony Starr, Jensen Ackles, and Karl Urban beating the ever-living shit out of each other. But I got to be there, I got to watch. It was so cool to see what they did and what they accomplished in that room.

Is there a scene this season that's really meaningful to you?

I had a scene with Jessie Usher at Herogasm, and I always love working with Jessie because A-Train and Hughie have such friction. They've been through very similar things, albeit in drastically different ways. It was really interesting to see the two of them learn about each other and see just how much pain the other has caused. ●

Antony Starr
HOMELANDER

Were you excited to come back and try new things with Season 3?

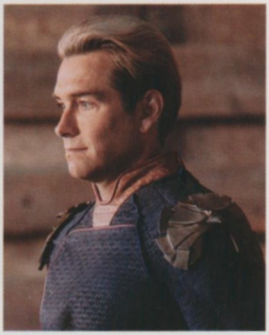
Yeah, there's always a danger, coming back to any show, of re-creating instead of innovating. Eric's so on point with that, and we struck gold with this cast. Everyone comes in, offers blood, sweat, and tears, for this very peculiar beast of a show. I've always thought that if you have fun making it, then people will have fun watching it. Maybe not all the people, but the rule of thumb is some of the people some of the time, right?

What does Homelander want in Season 3?

The driving force of the character is ultimately connection. He desperately wants connection, he wants family, he doesn't want to feel alone, but this may always remain something that's unachievable for him because he just doesn't understand how to relate in anything other than superficial ways. This has come up in different ways already in Seasons 1 and 2, but it very firmly comes through here in Season 3. He's a lonely dude. He's a pretty tragic mess, actually, and everyone that he thinks he's close to, at least from his point of view, betrays him at some point. But in Season 3, first of all, he wants to get out of the doghouse, and then he wants to take over. He's got a voracious egotistical appetite. He thinks he's a deity on this Earth, and he's the natural progression from humankind.

How do the themes of power and corruption develop in Season 3?

Power and corruption have been there since day one, with the whole idea of someone like Starlight coming into this corporatized world. It's a very animalistic hierarchy, particularly with the Superheroes but also within The Boys. Everyone is trying to get ahead of everyone, and take each other down, vying for that top spot, which Homelander has always filled and believes that he should fill. He starts this season somewhere much further down the pyramid than he's used to. So it's an interesting struggle to get back to that top spot and to maintain it. There's a saying, you're never stronger than when you're on the ascent, and then as soon as you get there, you're always looking over your shoulder or looking down at the next people coming up. I think that's the position that Homelander finds himself in a lot, but especially with Starlight because she's a very easily packaged, palatable



product for the company to exploit, and there's no one that's really threatened him in the way that she does in terms of his importance to Vought. So, of course, they become co-captains, and that's pretty devastating for him. But the good part of it is that his spiral downwards introduces us to a version of Homelander that we've never seen before, which was a lot of fun.

Can you talk about the relationship between Homelander and Butcher?

In Season 3, Homelander and Butcher have had a very interesting parallel journey and start the season in very similar positions, where they're really dissatisfied with their lot. Homelander makes this very bizarre choice, after he's exhausted every avenue to try and get some respite from the battering he sees himself taking, to go to his not-so-buddy-buddy Butcher. The engine of the show is Butcher's hatred and quest for revenge against Homelander, and the tricky spot for them in Season 3 is that they know that they're very much alike. Even though there is a passionate hatred between them, they're the only ones who really understand each other. They're both the apex predators in their respective worlds, and they're both on the back foot. They're always going to want to tear each other's heads off, but in a bizarre way, they also need each other. What would Butcher be doing if it wasn't hunting the predator of his nightmares? ●

Jensen Ackles

SOLDIER BOY

How did it feel to join *The Boys* for Season 3?

I was a fan of the show prior to ever thinking I'd be a part of it. I binged Season 1 and then, just before Season 2 came out, I had a conversation with Eric Kripke about something completely unrelated. I think at the end of the conversation I said, "Hey, I'm about to be unemployed so, you know, whenever you need me over there at *The Boys*, just let me know," half-joking. And he paused and said, "Let me think about that," then called me back the next day and said, "I've got an idea." That's how the ball got rolling, and I fought for it. It wasn't like he just called me up and said, "Hey, there's this cool part. Do you want it?" We had to convince people. I had to give him a big enough bat to go to bat for me.

What is your history working with Kripke?

Kripke and I have known each other for 16 or 17 years now, since the beginning of a little show called *Supernatural* that he created and show-ran for the first five seasons. He was my big boss man for five years and even though we were co-workers on *Supernatural*, we quickly became friends. I go to him sometimes with just professional questions. He's been a guiding light for me in this crazy industry.

Who is Soldier Boy?

So a lot of the characters in *The Boys* take inspiration from bigger Superheroes who are household names. You know, you've got your Superman, you've got your Aquaman, you've got your Wonder Woman—and we get to really peel back layers of these characters and flip them on their head. So Soldier Boy, for all intents and purposes, is the Captain America of this world. He's the original Superhero and he has been locked away in some cryogenic chamber for dozens of years, forgotten about. He gets resurrected with the intention of taking on Vought and Homelander.

Was there something about Soldier Boy that jumped out at you within the scripts and that you were immediately very excited to tackle?

To use a big boy word, his cantankerousness was something I thought was gonna be fun. Just being this kind of bigoted asshole. I've witnessed people like that, and I wasn't formally trained as an actor, but what I have studied is humanity.

I take these characters that I play from people I've watched. Certainly, coming out of the last couple of years–with all the politics, and the pandemic, and seeing certain sides of humanity being expressed–I thought I had a story to tell through Soldier Boy.

There's so much in this show that mirrors what's happening in the world.

It's amazing. I'm convinced that Kripke has some sort of crystal ball, or he's working with some clairvoyant person.

Talk to me about climbing into the supersuit. How does it feel being in there?

Hot. I now understand the complaints from some other actors that are playing Superheroes. I still think they are getting paid enough to shut up, but that's beside the point. The suits are incredible. They're works of art. But they're not built for movement and comfort, they're built for the screen, and so you just have to understand that and go with it. There is a joy and a release that comes when you peel that thing off at the end of the day. It's just fantastic.

Can you talk about shooting the Soldier Boy in Nicaragua scenes and working on stunts this season?

I'm a sucker for stunts. I'm of the Indiana Jones generation and love those kinds of action and adventure stories and roles. It was probably no surprise to John Koyama when I came in for stunt rehearsal and I was like, "Put me in, coach." Steve, my poor stunt double, got dressed up in that suit on many days and just sat there and watched me do everything. But I love the stunts. It's that stuff that's really fun. Those are the moments where I pinch myself and I'm like, "I'm getting paid to do this." ●

Erin Moriarty
STARLIGHT

What were your first impressions when you first read your scripts for Season 3? Can you even be surprised anymore at this point?

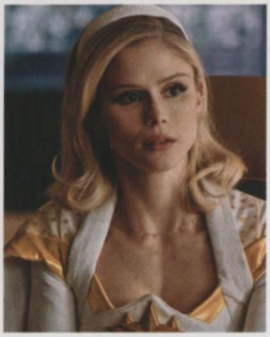
We got these scripts pretty far in advance, and I was waiting with bated breath to get to filming the first episode! The depths of Eric Kripke's mind just seem to have no end. There's such a lack of repetition, which makes it really fun as actors to explore all these new flavors. Then, as the season progresses, I got to have one of the most satisfying moments that I've waited for, and people who are fans of Starlight have waited for, which is for her to really take control of her life and stop conforming to Vought.

What's Starlight's arc in Season 3?

The second that Starlight found out what the reality is in terms of The Seven and these Superheroes that she's idolized her whole life, she was forced to adapt really quickly and assess whether being in The Seven is still worth it to attain her overall objective, which is to make the world a better place. So she decides in Seasons 1 and 2 that being covert, working as a side agent for The Boys while simultaneously being Starlight, is how she's going to do that. But she's always stayed under the thumb of Vought, and this season she finally decided that she no longer had anything left within her. I think she was totally depleted of any resources that would give her the energy and also the ability to sacrifice so many parts of herself to stay in The Seven. Now she really finds out who she is, and she really steps into herself.

This season we see the power that exists in vulnerability and risk taking, particularly for the female characters. Can you say a little bit more about that?

I think what this season, and even previous seasons, expose is that often bravado and taking up space within the room is compensation, right? Because what we see with these Superheroes, the ones who have that bravado and ego are the ones who are ultimately hyper-insecure. You look at The Deep who is putting on this persona, and underneath it all, he's probably one of the most vulnerable of all of them, along with Homelander who's considered the most powerful Superhero on planet Earth. This is very present in real life too. We often put up this facade of strength when it takes more strength to be emotional and show vulnerability. I hope that



Annie not only symbolizes this, but that people watching her see strength is not the same as bravado.

What has it been like for you stepping more into the character of Annie rather than Starlight?

It's been really nice for Annie to ditch her costume. Automatically, as an actor, when you put on a Superhero costume, it does the job for you. Those costumes are so integral to this show and the world of Vought—they're more than just an outfit. They're like characters on the show, and when she removes that, it feels like she is removing this mask and this facade that is all wrapped up in Vought. When she wears her own clothing and she gets to be Annie, in addition to all of the actions she takes to ensure that she's no longer doing anything she feels misaligned with, it's a huge turning point for her. She's been in that costume since she was a child, and she was majorly influenced by a stage mother. Even pre-Vought, she was never really able to be herself. The second she quits, she's deciding to finally put her own choices first.

At this point, do you think Starlight feels like part of The Seven or part of The Boys, or neither?

I don't think she belongs to either. I feel like I naturally migrate to The Boys because their objective is to ultimately take Vought down, and Starlight has come to terms with the fact that this is what's going to make the world a better place. She oscillates between worlds because she doesn't inherently really belong in either—it's one interesting facet of Annie that doesn't exist in any other character. ●

Karen Fukuhara

KIMIKO

What's it like to be back for Season 3 of *The Boys*?

I was very cooped up during COVID, obviously, we all were—so finally getting the call from Eric saying we were coming back was such a delight. There's nothing better than being able to do what you're passionate about, and with the people you love. Season 3 is actually my favorite season so far, not only because of my character's arc, but because all of us got so much closer.

What's Kimiko's journey in Season 3?

This Season is all about Kimiko finding herself again. In the past she hasn't been able to enjoy life. She's finally had the time and the means to explore what her interests are—musicals, dancing, trying different kinds of food. Even her sense of style has changed over the years. Everything is about her defining who she is as a human being in the world. She is rediscovering herself and has realized that she's not living the life that she truly wants to live.

How does Kimiko respond to losing her powers this season?

Kimiko's superpowers are a little bit different than everybody else's because they are not a result of her own doing. It's caused by her pain and agony and prohibited her from living a normal life, and that's her dream—she wants a family and friends, to sing and dance and be normal, and because of these powers she can't. I think after the fight with Little Nina, she has a moment of self-reflection when she realizes she has truly become the monster that she was created to be because she doesn't have her powers and, yet, she's still doing these horrible things. That's when she understands that Compound V is not the problem, her past is not the problem. She actually has to own up to that in order to become the version of herself that she wants to be.

The "I Got Rhythm" musical scene is a stand-out this season. Can you talk about that?

I never thought that I would be able to do something like this, let alone as Kimiko. The preparation for it was such an experience. I went to dance rehearsal with Tomer [Capone] two or three times a week, which was something I had never done before. As an actor, learning a new skill is one of my

favorite things, but it was hard. I would have to say, I think it might be harder than stunts, just because my body is not used to it. Amy Wright, our choreographer, was so patient with us. There was a moment when we were filming the dance sequence in the hospital, when I looked at all of the dancers and I looked at our crew and the cameramen, and I just felt very lucky. As an Asian-American actor, and getting to be the lead in that scene—I think in the past I would've just cast myself as a background dancer or a background singer. So to be given this opportunity... I remember saying to Tomer, "Let's just stop and think about this and look around us. We're so lucky."

And we have to talk about the dildo fight...

When I first read it, I couldn't believe it. It was just a hilarious scene and I couldn't wait to do it. The dildo fight was the hardest to do in terms of fight choreography. Everything was very technical, and there were a lot of moves involved that had to be shot in one long take. In other scenes, we have chunks of choreography and it's a few steps here, a few steps there, but for this one it was a long take. I had to know it through and through, and John Koyama was kind enough to go through a ton of rehearsals with me. I came into the studio almost every day leading up to it, if I wasn't working. I'd spend two hours at a time with Kiralee, my double, and learn everything. God bless the stunt team—we went over the fight so many times, and I don't think I would've been able to do it without all the practice that they allowed me to do. ●

Phil Sgriccia

DIRECTOR–EP. 1

Coming into Season 3, what were the intentions and conversations with Eric Kripke and the rest of the team?

You want to be consistent with where you left off last season, and you want it to be better, but you also want to make sure that the audience is going to be satisfied. So there's a bit of the outrageous, a bit of the heartfelt, some of the action. We had a lot of new people come in to Season 3, and we didn't want to stumble. We're constantly hoping to raise the bar for the audience.

And it started off with a bang. Can you talk about episode one?

We start with *Dawn of the Seven*, the ruined Vought Tower, the ruined Soldier Boy statue, which plays a part later in the season. Parts were shot in L.A. and Toronto, so it was a really fun scene with the kids, as I call them. And then it continues with Termite, and Brett Geddes who plays him—I have to give him a big hand. He was fearless, and it was a hard role to play without tons of dialogue. It was a lot about him running around naked and being physical without anything to hide behind. We built a 25-foot-tall penis head which Brett jumps into. He kind of swam into it, and we were all looking at the screen like, "Is that the way it happens?" Then he's inside the urethra and that was another crazy bit of shooting.

Can you explain Herogasm? I have heard Eric took it on as a personal challenge.

Herogasm was a series that was separated from the bigger comic; in the world of the television show, Soldier Boy created it in the '50s—it was his bacchanal party, where it's Superheroes just unwinding. I think Eric found that he had to stay away from it at the beginning, because either you deliver or don't go near it, and this season he found a way to deliver. There's some stuff in Herogasm that you won't see on television anywhere else.

Do you have a favorite moment from this season?

It's the Nicaragua scenes with Soldier Boy. There is this push and pull for crew people, stunts, and special effects and visual effects, and that was a bit worrisome for me because the Nicaragua scenes are not small stuff… but everybody jumped in the pool with me, and I was super happy with the way it came out. It was so hot, but the crew really came together, as they do. ●

Nelson Cragg

DIRECTOR–EP. 6

With an episode like "Herogasm," there are a lot of moving parts—quite literally. What was the biggest challenge?

The biggest challenge about creating "Herogasm" was delivering on the expectations of the fans. My brother Mike is a huge fan of *The Boys* comics, so I always said, "What would Mike like to see?" as a mantra as I directed the huge Herogasm sequence.

Could you talk about the relationship between yourself, the writers and the cinematographer?

The relationship with everyone was an absolute pleasure. Everyone involved creatively in *The Boys* is dedicated to making a truly great show, and each person tries to elevate the material. We all helped each other, and that's a rare environment. Dan Stoloff, the cinematographer, has been there from Season 1, so he was a huge asset. Paul Grellong, the on-set writer, was incredibly smart and gave amazing notes. And as a foodie, he recommended great food, which caused me to gain 15 pounds during shooting.

Eric Kripke has been teasing "Herogasm" for a long time. What did you and he discuss about this episode?

Eric is a unique showrunner. He is supportive and gives guidance but also allows you to bring a creative vision. I loved working with him. He pushes everyone hard in a positive way. His main note was to keep things real and tonally grounded, and to treat the situations as if they were really happening.

Which part of "Herogasm" was the most exciting for you to work on?

I loved doing the big climactic fight between Homelander, Soldier Boy, and Butcher. It was so thrilling to finally see Butcher and Homelander face off and bloody each other up! Homelander gets his first injury here. It's so frightening to see Homelander get cornered. He's scary when wounded. ●

John Koyama

SUPERVISING STUNT COORDINATOR

Working on a show like *The Boys* is a stuntman's dream, right?

Yeah, for sure. Eric Kripke is so open to collaboration and creativity. We just pick it up off the script, start R&D, and create, choreograph, and test. The team are just so open to whatever I want to do. Once we shoot the previs, we go through it all with a fine-tooth comb, and we might make a few changes here and there.

Can you talk a little about working with Karen Fukuhara?

Karen is amazing. She's incredibly talented, and just a joy to be around; always positive. Once you teach her, she just makes you look good, really! There's a real dedication to the craft. We'll do one section of fight and rehearse it over and over again. And then I'll say, "It's great, we can move on to the next stage" and Karen will say, "I just wanna do it a couple more times on top of that." She's that kind of perfectionist. It shows because she's just killed it. She hasn't missed any beats. The timing's perfect. The hits are perfect. The choreography is perfect. She's exactly where she needs to be all the time, and we're lucky to have her.

What are your top sequences from Season 3?

The dildo fight is definitely one. I haven't done a dildo fight before, so that's been amazing. Then, the fight with Termite, who shrinks down and jumps inside of a guy's penis and proceeds to blow him up from the inside out—definitely never done that before. It was awesome doing once, but I'm not sure if I ever want do that again.

When it comes to those insane scenes, how do you go about grounding them in reality?

Well, when it comes to something like the dildo fight scene, when you read it, it's just super-entertaining obviously. There are some Russian gangsters. There's Kimiko, who's an amazing character. And there's a dildo fight involving some guns and knife play. Your mind just starts racing, but Eric, Karen, and Ellie, the writers, ground it in real meaning.

So, although it's a crazy ridiculously insane fight, the story behind it relates to sex trafficking, and the empowerment of women. And Kimiko is basically fighting to free these girls. It's not just blood and guts and gore. I love the meaning behind the fight scenes. ●

Episode 4 is a really important one for this season's plot. Do you go in knowing which big plot beats you have to hit, and work from there?

Absolutely. Our primary focus is always character, so the writers' room spent time up front examining each of them and intricately plotting their individual season arcs. Knowing those emotional character turns gave us the building blocks of the season-long plot. By the time we were ready to break the episodes, we had a fairly strong grasp of what specifically needed to happen to each character and why—so then the only question left is "How?" That's when the real fun begins.

What was the biggest challenge about writing this episode?

We have something like 14 series regulars, and because they are all so fantastically interesting and fun to write, there's an inherent challenge in making sure each of them is arcing and getting their due every episode. But as far as challenges go—that's a nice one to have!

And which part was the most fun to write?

Two words: dildo fight!

Can you talk a little about the team effort of ensuring consistency across the season?

Everything is a team effort. Everyone is creatively generous and supportive of one another, and that's a testament to Eric Kripke's room philosophy. He creates an environment where we feel safe to pitch the craziest possible idea, vent about the world, and dig into what infuriates and/or terrifies us. The result is a group of writers incredibly passionate and committed to finding the best idea and telling the best stories across the season. ●

Jessica Chou

WRITER–EP. 6

Herogasm has been teased for a long time. How did you approach such an iconic moment?

Honestly, when my boss Eric Kripke told me I'd be writing "Herogasm," I was just excited by the challenge and (perhaps naively) didn't think about what the audience's reaction could be. It was only after Season 3 episodes started dropping on Amazon—and fan excitement about "Herogasm" seemed to be ramping up on Twitter—that I got nervous about how people would react: Would people dig our version of a Superhero orgy? Or would I be put on PETA's blacklist for crimes against cephalopods?

What input did Eric and the rest of the writing team have on the episode?

Every episode is 100% a team effort. The writers' room motto is "best idea wins," and I think it's clear from the quality of the show that we abide by that—for each episode, we break, then rebreak, then rebreak again until the story is the best it can be. *The Boys* writers' room is really an amazing balance of batshit-crazy ideas and honed craft. And whenever I feel like I'm going in circles, Eric's vision of the show is the compass I can always rely on to point me in the right direction.

Do you have a favorite moment from the episode?

I mean . . . there are so many, it's like choosing a favorite child. Mother's Milk getting soaked by a Hero ("Throwing ropes!") and A-Train's "A-Train to Africa" promo vid come to mind immediately ... If I have to give a serious answer, I'd say I love Kimiko's story in Episode 6. She starts the episode with everything she thought she wanted—she's normal! No more powers, she's not a monster anymore! Only she's then immediately put in a dangerous situation where she could really use those powers. And while she saves herself and the people she loves by drawing on her grit and savagery, that also comes at a great cost: It strips her of the illusion that Compound V made her savage. It's her trauma and her pain that's made her who she is. And that realization is the culmination of an arc the writers spent all season building, which Karen Fukuhara played beautifully.

How do you balance the comedy, action, and drama beats in an episode as ambitious as "Herogasm"?

The thing this show does really well is that every action and comedic beat lands harder if it's backed by an emotional truth that's driven by the characters. Those truths have been painstakingly layered in throughout—not just this season, but the ones before it. Hughie teleporting Annie out of the orgy house, and them both being naked, is pretty funny . . . but it's also a deeply painful moment for them both as Annie realizes how much Hughie's struggling with toxic masculinity. And when Annie blasts Hughie when he tries to stop her, that isn't just a badass moment. It's rooted in something real for those two characters, and the darkest emotional moment for both as they start seeing each other in a new, not particularly flattering, light. I guess the biggest example of balance is the big fight between Homelander, Butcher, and Soldier Boy (and eventually Hughie).

It isn't just a fight for a fight's sake, it's the culmination of years of hatred, fear, and anger from each character, and it couldn't have happened any other way (and shout-out to John Koyama, Stephan Fleet, and Nelson Cragg for taking that scripted moment and making it so much more epic than I imagined it could be). At the end of the day, we want the audience to see something they've never seen before, and when we get it right, it's so worth it. ●

Dan Stoloff

DIRECTOR OF PHOTOGRAPHY

How do you go from reading one of the scripts to bringing it to life?

Before I allow myself to have visual ideas, I try to get through the script two or three times because I need to know where everything is going and how these puzzle parts fit together. Then I'll do a pass, where I'll just be imagining: How do we get from this point to this point? What's the feeling of the scene? Is it dark blue light or is it sodium-vapor, or is it candlelight or is it a TV studio with network blue sky?

When you look at the scripts, are you ever thinking "How the hell am I going to do this?"

Absolutely. So for the Termite scene where he goes into the guy's dick and he's crawling up the urethra, you wonder how the hell are we gonna do this. Then the conversation starts to spark, in this case with Arv [Greywal], the production designer. Once it was decided we were going to build a partial exterior and an interior, my mind starts thinking: How do I move the camera within that space? It's going to be very hard to walk on this surface, so I can't have a camera operator in there and the dimensions won't work for a crane. So we had a groove on the top, which we dropped down the pipe. It's a process of the wildest imaginations.

How does the relationship between cinematography and VFX work in *The Boys*?

Usually, we'll start with some concept boards or storyboards or some form of previsualization for the more elaborate visual effects sequences. We decide very early on in the process who is able to do what. We prefer to do as much as we can in camera—it just looks better. But there are things you can't do. When we have multiple layers, for instance, and we want it to look handheld, we have to do that on a tripod and then VFX Supervisor Stephan [Fleet] takes over on post to give it a handheld feel. I'll often shoot a plate for Stephan so he can see what I want it to look like at the end of the day, and then he'll re-create that look and add the atmosphere.

Let's just talk about some of the changes in terms of the look between previous seasons and this season.

I came on board at the beginning of Season 2. As far as the look of the show goes, the first season was finding itself—

as happens with any show in Season 1. It's a process. From Season 2 onwards there hasn't been a big change in the look. I think that's because the show encapsulates so many different genres, and there are so many styles within the show. I get to do reality TV one day and then a full-on orgy the next day, and then I get to do network news, followed by a love scene.

Ultimately, it's about the writing when you talk about the look. We just get to exercise all of those muscles we've spent our entire lives building up from everything we've watched and absorbed. So there's no specific look. It's really what Eric is writing and what he wants to see. ●

Tom Wilson, ACE & David Kaldor

EDITOR–EP. 4 & EP. 6
EDITOR–EP. 1 & EP. 8

What's the biggest challenge about editing a show like *The Boys*?

TW: Making sure that the characters and their individual stories are properly respected while still keeping the pacing that makes the show so exciting to watch. It's important that the human experience doesn't get lost in the deluge of events.

DK: Our showrunner Eric Kripke never gives up. He is constantly challenging me to find something that wasn't shot or scripted, and we always find a way to make something that wasn't there. Then I challenge myself on *The Boys* with temping in our news broadcasts, where we insert headlines on the lower-third banner. I take it upon myself to come up with something to make our producers laugh. The success this season was "Deep: It wasn't on porpoise."

How do you approach marrying up the different story tones in *The Boys*?

TW: While each of the different types of scenes all require a unique style and rhythm, the fine tuning of each situation must be made according to the character that is living in that moment. Kimiko and Butcher may each have a fight scene in an episode, but both of those characters will relate to the violence and purpose of the fight in their own ways.

DK: I always strive to find the pieces that play truthfully. If you had the ability to shrink yourself small enough to crawl inside your boyfriend's urethra and accidentally blew him up from the inside out, what's the most realistic and compelling performance? Our cast is so brilliant and has amazing chemistry. It's a joy for me to come to work each day where the hardest part is choosing which incredible read doesn't make the final cut.

Can you talk about the relationship between the editing team and the directing and cinematography teams?

TW: It's very collaborative. During prep and production, we all try to get on the same page about the end goal of each episode. In post, it's up to the editing team to make sure that the original intent of all of the departments doesn't get lost.

DK: There's a trust that I have in our directors, and when they aren't sure, they trust me and the rest of editorial to quickly put together

a scene, send it to them, and discuss if coverage could be picked up. We are in constant contact with our VFX department, and I find it so helpful to ask other members of our team to look at cuts in progress to see what is and isn't working. Many of us have known each other for a long time, and there's a respect and earnestness that serves the material first and egos second.

What's the editing sequence you're most proud of from this series?

TW: It has to be the entire Herogasm sequence. It is a single location where many of the main characters convene, and where they all have their own powerfully personal storylines unfolding in the midst of much insanity. There's comedy, drama, and an incredibly satisfying superpowered showdown that fans have been salivating for since the very beginning of *The Boys*.

DK: I pitched Homelander repeating the same line to news stations in unison in a giant split screen in Episode 3. It was inspired by the viral video of Sinclair Media affiliates all doing the same thing. I'm proud of that, not just because I think it works well, but it's indicative of how Eric runs the show. He wants us all to try crazy ideas, and he's willing to watch them all with an open mind. I'm given the time and encouraged to take big swings. ●

Ian Kezsbom & William W. Rubenstein

EDITOR–EP. 3 & EP. 7
EDITOR–EP. 2 & EP. 5

What's the biggest challenge about editing a show like *The Boys*?

IK: Each episode is in itself a small movie and has so many moving parts. The biggest challenge is taking all these parts, many of which might be shot much later or might not have visual effects added until far down the line, and making sure they all flow in one cohesive story. That way, when those later parts are added, they drop in seamlessly. It is a testament to everyone in production and post to how well it all works out.

WR: It's such a unique show that has no playbook. Every scene is multi-faceted, the characters are always evolving and each with a unique point of view. But that's what makes it a dynamic and a super fun show to watch and to work on.

How do you approach marrying up the different story tones in *The Boys*?

IK: We're always looking for the emotional arc to every moment. It doesn't matter if it's two people talking or a group fighting, the show is always about the characters and their emotional journey. Once we figure out what that is, all the scenes marry easily.

WR: As an editor, the number one goal is to serve the story and its character. Editing is an iterative process and sometimes with a scene, you have to experiment and try different approaches to get to the best result. It's not just about the big punch line but the little subtle moments and details that gives the show such an edge.

Can you talk about the relationship between the editing team and the directing and cinematography teams?

IK: During production, we're always in contact with set. Some directors I'll talk to every day and others only as needed, but we're always discussing what's working and what else needs to be picked up. It makes the editing go a lot smoother. We're also always in contact with the cinematography team, discussing both technical and creative issues and making sure that everything is coming out the way it was envisioned.

WR: From the beginning, Eric Kripke gives the whole team a clear idea of his vision, so everyone is on the same page. There is a lot of collaboration and cross communication, such as tone meetings, where every

department is able to align on the tone for each episode. Working with *The Boys* team, you are working with a high caliber of talent throughout the production, so everyone is giving it 110% and the energy is unlike any other production I've worked on.

What's the editing sequence you're most proud of from this series?

IK: It has to be the Butcher dream sequences from Episode 7. We tried approaching those scenes so many different ways, and there was a lot of trial and error until we settled on the final version. It became such a heartbreaking look into Butcher's past, and the style we used really helped to bring home the emotional punch.

WR: Episode 5—the show surprises you with the "Girl Crazy" musical number! The choreography was so much fun, and both Karen and Tomer brought so much energy to the scene. We wanted to give it a classical musical feel with the way it was shot, edited, and colored. It offered such a fun and unexpected contrast. The scene moves through so many different spaces, so it was exciting to cut it all together so it flowed with the music. ●

Christopher Lennertz

COMPOSER

What's the biggest challenge about composing and song writing for *The Boys*?

The biggest challenge has to be in the timing and tone of the music. We take our action and emotion very seriously, but if anything, we take our humor and satire just as seriously, if not more. When shifting from the hilarity of a boy band parody or painfully tragic ballad to save chimpanzees to the very next scene where Butcher lasers someone in half or Starlight breaks Hughie's heart, the timing has to be just perfect. Equally important is how over the top or understated the dramatic treatment of that music is. Often, the emotion and sadness is done with as light a touch as possible, so we let the audience really feel it, then bookend that subtlety with something shockingly violent or comedic.

How do you marry up all the tones in the show via the music?

Probably the biggest direction I get from Eric Kripke is to make sure we really live in this world musically, and that the music feels like it is playing what the characters are going through inside rather than strictly what is on screen. We want the audience to feel like they are in Homelander's or Butcher's head as their anger swells and their world falls apart. I think that is what makes the show and the music compelling.

Can you talk about your creative process with original songs and the score?

When the script calls for an original song, I get my direction from Eric and do a series of demos to show what I think it can be. Once we are all happy with the direction, I get to work with our amazingly talented cast to figure out what their vocal range and style is. We tailor the song for them and then usually do prep and vocal coaching before recording the final version for the show. When it comes to composing the score, this really starts with Eric and me, where we go through each scene and decide what the music needs to say and how best to support the drama and character developments. After that, it's experimentation and jam sessions with my producers and instrumentalists to bring it all to life.

What's the music moment in Season 3 you're most proud of?

The best moment is probably at the end of the finale when Todd starts to cheer for Homelander and his smile begins to take shape. The violent solo violin leading to a warped version of The Seven theme that bends down as things really fall apart is so iconic and epitomizes what's at the heart of this show.

Tell us about the inspiration behind "License to Drive."

Eric Kripke came to me and said we needed a banger of a song that really makes fun of those over-produced, boy band classics of the early 2000s. They are usually very cringe-worthy, so he wanted to overdo the innuendo, to really make fun of the genre, but also point out how slimy and politically incorrect the corporations that churned out those glossy hits really were. I came up with the plot and a lot of the flirty lyrics in addition to the idea for the chorus and title, which David Reed, the writer of the episode, had come up with. I immersed myself in the classics of that era from Backstreet Boys and NSYNC to 98 Degrees, then sat down and tried to write the most insanely catchy, shiny, overdone, dance pop anthem that the world would hopefully never get out of their heads. ●

Yvette Metoyer & Michelle Johnson

MUSIC SUPERVISORS

What's the biggest challenge about music supervising a show like *The Boys*?

YM: *The Boys* is exceptional at weaving in elements of pop culture and politics into an intricate story about human nature. From re-creating full-on musical numbers to featuring huge pop hits over blood-and-gore Supe battles, the level of boundaries pushed musically to help tell the stories is pretty incredible. Sometimes, it can be a delicate dance in clearing music for scenes that may be deemed offensive, but none of the music choices are haphazard or random. As with every written scene in the show, our selections are very purposeful and painstakingly thought through.

MJ: Strongly agree! The biggest challenge is clearing classic, iconic songs that include scenes of the type of violence we see in *The Boys*' world.

There are a lot of different types of scenes in the show: fights, drama, comedy... how do you approach music with all those tones?

MJ: It's a collaborative process, certainly. Sometimes, we'll receive a creative directive from showrunner Eric Kripke, and other times we will engage with the episode editor to get a sense of how our colleague plans to approach the scene editorially. As music supervisors, we discuss what we've read in the script and brainstorm various approaches with music—whether we use music straight up against the scene, go counterpoint to lighten the mood of the scene, or take a completely left-field approach to keep the audience on its toes, musically speaking.

Can you talk about your process of working with the various teams on the show as you prepare to select music for an episode?

YM + MJ: We work very closely with the post team, including composer Chris Lennertz. The process usually starts with scripts when we break them down and identify potential music moments, then come up with general music ideas ahead of time. Quite often, an editor will request music ideas—sometimes to set the tone for the composer—and we assemble either a temporary score or song ideas based on the request. Often, there'll be multiple rounds of music ideas to find the right answer. During music spotting sessions, we talk through each scene and its music needs, and then prepare and deliver a music preview

if needed. Oftentimes though, the music is close to being finalized by the time of the music spotting session.

What's the sequence in Season 3 you're most proud of?

MJ: I would say, a couple moments come to mind. In Episode 5, the song "I Got Rhythm" was scripted along with footage of Judy Garland from the film *Girl Crazy*. We worked with two different rights holders and our composer to obtain the rights to use the version of the song from the film as well as create an instrumental version of the original Judy Garland master so our actress could sing the song. There were many moving parts working with the film studio who owned the rights and the record label that owned the master. We are extremely proud of how that sequence came together. The second moment involved many rounds of ideas and pre-vetting iconic songs that we could clear over a montage of Kimiko fighting and killing many bad guys to protect Frenchie. Our directive from Eric Kripke was to find a song from an iconic musical or film and we landed on "Maniac" from *Flashdance*, which also happened to tell Kimiko's story in the lyrics! ●

Jeffrey Mossa

PRODUCTION DESIGNER

What are the challenges of shooting on one of the busiest streets in Toronto?

Getting the permit to do it from the city was probably one of the biggest challenges! It is an extremely busy section of the city, but in the middle of the pandemic, that gave way a little bit. The next biggest challenge was having to work all through the night to get the set ready for shooting.

Can you talk about some of the challenges from the aesthetic perspective?

Aesthetics are a very subjective thing, and there are a lot of people involved in making the final vision a reality. There's us in the art department and visual effects. Then, of course, you have Eric Kripke, our showrunner, who is working in Los Angeles. So everybody has an idea of what that explosion should look like, the size of it, the scale of it, and it's all words until we actually make the visuals. So we do our concept artwork, visual effects that help along the way, and then when we're actually putting it all together, we hope that everybody's been on the same page!

What is the visual tone for VoughtLand and what was it inspired by?

The visual tone for VoughtLand is a little bit of a mashup between Disneyland and Six Flags, with a lot of shameless corporate capitalism thrown in. Six Flags is mostly about thrill rides; they are always opening a new ride that is more extreme than the previous one. In the same way, VoughtLand is always trying to up its game. Disneyland creates an environment that is friendly and wonderful, but that is definitely not what Vought is all about.

Disneyland is known as "The Happiest Place on Earth." What's VoughtLand's ethos?

Shameless corporate promotion and capitalism! If there's something to be taken advantage of, they will take advantage. If you look at our main set for VoughtLand, you will see all of the Brave Maeve stuff—they've just gone completely over the top and run with that a 1,000%.

For you, as a designer, what is the most fun part about creating VoughtLand?

VoughtLand is a real world-building piece. Lots of times, we're on the streets of New York or we're in a deli, and we're looking for a grounded reality. But a set like VoughtLand is building the comic book world. The most fun part was making a showpiece that hits home, and demonstrates what Vought and The Boys are really about: an augmentation of our reality.

What was the hardest part about building and creating VoughtLand?

Time. On our schedule, and certainly in the midst of the pandemic, everything gets much trickier and much tighter. I have an amazing art department—we have tons of signs and graphics that we had to turn over in a very short period of time. And then an amazing set decoration and construction team to actually put it all in place. One unit would be shooting VoughtLand while another unit was shooting American Hero, at the same time. ●

Cheryl Dorsey

SET DECORATION

What's the most intricate set from this season?

There were so many intricate sets with particular details such as Butcher and the crew's office, Homelander's apartment, Herogasm and the big fight scene there, The Deep's bedroom, Termite's condo, the *Dawn of the Seven* movie… but I'm going with the lab in Russia where Soldier Boy was held for so many years. This one was particularly big and detailed. We installed layers and layers of elements: pipes, consoles, lighting, cages. The consoles alone required hours of work. We managed to source real vintage Russian industrial lighting, phones, intercoms, control panel dials, and sirens, and had them shipped to us from Poland. It's those authentic details that makes it one of the most intricate sets of the season, and it had to work seamlessly with all of the action that took place with stunts and SFX.

The dildo fight scene is already iconic. How did you even begin to think about that set?

The dildo scene started with peals of laughter as we imagined all of the chaos and excitement to make it happen. The big reveal of the contents of the cabinet had to be a focal piece in the room: It was important for me to have two doors, great lighting, and background for a smooth reveal to the magnificent Seven-inspired dildos that the prop master, Davin Snip, brought to the cabinet. The majority of the furniture was considered and coordinated with John Koyama and his stunt team, then custom made and positioned precisely. All of the layers of colors, lush fabrics, lighting, bling, and other decor were carefully chosen and wrapped around these elements to create a hilarious and memorable fight scene.

Can you talk about furnishing VoughtLand?

VoughtLand has all the fun of a family carnival—the foods, the games, the colors, and the rides—but it's a family carnival disguising the depraved underbelly of Vought: the Crimson Countess and her sleaze, the chimpanzees, the blowing up of a mascot… It was shot during COVID restrictions so there weren't many extras to fill the space of the location. The food trucks and other vendors were carefully placed to help it look busier and fuller than it actually was. We also used hundreds of balloons to help with this particular problem. ●

Wade Barnett MPSE

SOUND SUPERVISOR

How does the sound editing process work on a typical episode of *The Boys* (if there is such a thing as a typical episode)?

The process all starts with meeting with our showrunner, Eric Kripke, and getting his ideas and requests about how the episode should sound. I then go and work with the individual members of the sound crew to achieve that goal. That team includes sound designers, dialogue editors, foley artists, and loop group/voice talent leaders. After that, we usually audition some of the more intricate elements with our showrunner for approval. And once everything is in good shape, we send everything to the mix stage for the re-recording mixers to create the final product.

What's something that people might not realize about sound editing as an art form?

It's really just all about decision-making and taste. Picking the right sounds for the moment to help drive the story is critical in the process of having the audience lean in and connect with what's happening on screen.

How do you work with the sound mixer?

With the way technology has developed and changed our industry, and the way different audio plug-ins and workflows have developed, the sound crew is really more of a team than ever before.

In previous generations, the editors handled certain things and mixers handled other things to get the final product. This is still primarily true, but these days mixers do quick edits on the stage, and editors do things in the edit that were previously only handled by the mixers, like removing noise in dialogue or processing a sound effect ahead of mix to save time on the stage. So, it really is a team effort to get the show finished in an efficient way!

There are so many different types of sound in the show. What was the biggest challenge for you?

Trying to figure out what it sounds like to be inside of a penis, and then making that sound come to life. ●

Michael Ground

COSTUME DESIGNER

For "Herogasm," what was the breadth of your task as costume designer?

It was a huge undertaking as there were so many costumes, and because of the content of this episode, we really wanted everybody to feel safe emotionally and physically. There was a lot of private time in the fitting room with our cast, talking them through things and making sure that they felt good and they felt empowered. Whether that's adding that extra piece like small bustiers or the odd pair of underwear because they're not wearing really much of anything, we wanted them to feel the best they could and not feel awkward about the situation that they were in. Everyone has insecurities when it comes to their bodies—no matter how perfect they look. You have to respect that, even if it's not obvious, so we had to make sure that they felt good.

When do you get excited about what you make?

With "Herogasm," everything went through an illustration process, and it was all approved by Eric Kripke and me. We spent about two months illustrating and then we began construction, building and modifying existing garments, working with outside vendors to do some other great stuff. It was a huge undertaking. My assistant designer and I worked the weekend before and just seeing "Herogasm" get out of the door was such a huge achievement.

Do you have a favorite?

The Bat Girl would be my favorite piece. That's not the actual Bat Girl because we'd be in a lot of trouble right now! With the bat costume, I always loved the challenge of the architecture, taking 30-pound wings and then mounting them onto a corset that has to stay up. Working with my sewing team and my designer, we had to come up with solutions to how we were going to show the most skin and have the wings stand up and not fall apart on set. Those challenges are always the ones that excite me the most and maybe upset my sewing room the most!

Can you talk about Kimiko's costume for the dildo fight scene?

That costume took several iterations and several sketches. There are so many elements because she's undercover as a sex-trafficked woman in an oligarch's

mansion. But from the second she steps out of the car, she's got it. You know she has to hide this knife in the sleeve, so it can't be a sleeveless dress. And then the amount of fighting she has to do in this dress is just incredible, and the shoes have to come off so you can't use a traditional pump but an open-back shoe. Also, Karen is harnessed because she's climbing up somebody's back, so you have to make one version of the dress a little wider, have one a little shorter, one a little longer and the slit a little lower. At the start, we see some nice décolletage, but for when she's fighting, we need to bring that up a bit.

There's so much I had to talk through with Karen, because she knows the character so well. I said: "We should look at earrings," and Karen's like: "Kimiko never wears earrings." She doesn't! It's great to get to a place where Karen has ideas of what makes sense for Kimiko to wear and to work together really closely to find her comfort level. ●

Laura Jean Shannon

SUPERSUIT DESIGNER

Soldier Boy is a new face this season. Can you talk us through his supersuit design?

Soldier Boy had a few looks for the season. We worked up his old-school 1950s look for flashbacks of merchandising and propaganda, while focusing our main energies on his classic look that began in the 80s and brought him through to his modern-day look. It was especially fun to create his shield and helmet that are highly featured in his flashback sequences in Nicaragua, as well as some epic snippets like the spot where he sings an old Blondie song (I revisit that weekly for a good chuckle).

Eric Kripke and I were looking to create an all-American hero who was gritty and grounded and predated the Homelander aesthetic—someone who would scoff at a modern-day supersuit and would think "real men do not wear tights." As a jumping-off point, we knew we wanted a silhouette that was based upon the battle dress uniforms worn by soldiers but elevated and streamlined with all the bells and whistles of our tactical custom fabrics and sculpted elements that make each of our suits unique.

Robert Hopwood was the concept artist I collaborated with to design the suit and we worked up many thumbnail options shared with Eric, who is always very involved in the design process. Our amazing team led by Sarah Mgeni, our assistant supersuit supervisor, then went to work creating samples with our trusted vendors and textile artists. And our tailor shop worked to integrate the soft goods with the sculpted elements artfully created by Creative Character Engineering to round out the full design. Jensen Ackles was a lot of fun to work with for the arduous process of many fittings to dial it all in.

How do you work with Michael Ground to get cohesion across the supersuits and casual looks?

Michael Ground is my brother from another mother! I feel so lucky I found him, and that he was willing and able to come join the family! We collaborate on a lot of stuff and especially in Season 3, his amazing ACD Kim and their team were tasked with designing and creating a ton of day player Supes for the game show and flashback sequences. I am always there for support as he is for me. We stay in lockstep with all the information as it pertains to us so we have a cohesive vision for the show.

Do you have a look you're most proud of this season? Can you talk us through the challenges behind it?

Each of our Supersuits have their own journey of discovery, and I love each for their unique build specs. We did a lot of leather work this season, which we had not done previously and which was fun to explore for characters like Crimson Countess, Soldier Boy, and Blue Hawk. Although it seems like our recurring Supes always look the same, we are continually reengineering for better fit and function! I guess if I had to pick one that brought the biggest smile to my face it would have to be A-Train's new suit. ●

Karola Dirnberger & Katie Brennan

HAIR DEPARTMENT HEAD
MAKE-UP DEPARTMENT HEAD

KAROLA DIRNBERGER—HAIR: What's the first step when it comes to designing the hair looks and creating them for *The Boys*?

The first step is to look up the character from the comic book series. That helps in understanding the vibe of the character so that it can be translated to the actor's hair. After that, I go to costumes to see what they have discussed with the director/producer and get their thoughts on the character. Then, I talk to Eric Kripke, as he has a very clear vision of how he likes to see his characters look. Once I have all that information, I speak to the actor and listen to their thoughts. It is a process that is extremely creative and well thought out.

Which was the most challenging look this season and why?

The TNT Twins or Little Nina. The TNT Twins because of the period looks—the audience has to recognize them after years of debauchery, so wigs were used for both eras. Little Nina because we tried so many different looks before Eric landed on using her own hair. It's a great challenge to have, creating looks with such intelligent and creative people's input. It doesn't get any better than working on *The Boys*.

Can you talk about how you work with the make-up and costume departments?

Working collaboratively with make-up and costumes is imperative on a show like *The Boys* because of its intricacies and the detailed work involved in every character. Costumes obviously have the greatest lead time, so they are the first source of information. Then with make-up we meet the actor and discuss what the look could be and start testing different ideas. When you have a great make-up partner it becomes seamless to produce something wonderful—you can count on them to bring greatness in their craft along with a vision that may be different from your own. The constant flow of ideas makes for happy departments.

What might surprise people about working on the hair for *The Boys* this season?

The depth of feeling one feels towards each character you have worked with is really surprising. How each one has a richness far greater than the audience could ever hope to glimpse. The full impact that each character

has on the viewer comes from collaboration, from the top to the bottom. It's fulfilling to know that the show is so widely loved.

KATIE BRENNAN—MAKE-UP:
What kind of places do you draw your inspiration from?

I mostly get inspiration from the scripts, costumes, the cast (as they are the characters), and my very dark mind!

Make-up on a show as explosive as *The Boys* encompasses a lot more than eyeliner and mascara—what are the challenges of the more unusual make-up moments?

The biggest challenges are materials, colors, and enough time to test! It takes many tests to configure some of the most outrageous and frightening looks.

Which look are you most proud of from Season 3?

I couldn't possibly choose one! Each episode has all of my blood, sweat, and tears. It's not only on the screen that it shows, but in my dreams at night, and every day of joyful work! ●

Stephan Fleet

VISUAL EFFECTS SUPERVISOR

Can you talk about the challenges of creating the VFX for Episode 6?

Though we are proud of pushing the envelope with all of the unprecedented visual effects work in Season 3 of *The Boys*, we feel that Episode 6, "Herogasm," represents our most diverse body of work. From CG sea creatures to complex FX simulations to full green screen and CG environments, "Herogasm" has it all. Not only that, but the way we use visual effects in this particular episode plays harmoniously with the storyline and characters, while pushing the bounds of social commentary and satire. There's literally nothing else like it.

How does the marriage between the stunt team and the VFX team work?

John Koyama, our stunt coordinator on the show, does what he calls a stunt vis, where he will choreograph the entire fight and film his team doing it beforehand. This is shown to everyone on the crew, and we discuss how we're going to achieve this. I'll take specific bits of his scene that I need to figure out how to achieve, and we'll create CG characters. We do all the maths and put his virtual cameras in there. And so between the computer and his lab, we build everything out and know exactly what it's going to be before we shoot.

Can you talk about visual effects versus practical on *The Boys*?

The show exponentially grows every season and there are more visual effects than ever: I think it's double what it was last season. We approach everything with the same methodology: "What's the most real way we can do this?" We never start with: "Let's just make it an easy day for ourselves and green screen it all." We don't have that attitude on this show. I'm the guy that's often saying: "Let's find a clever way that you do it without a green screen" because I really do feel it affects the lighting, the mood, the performance. We try to keep green screen very minimal on *The Boys*.

How do you decide the best way to build a scene?

I wish with all my heart that I just had an infinite checkbook to spend as much as I wanted to. But we're very responsible on the financial side. With Shalena Oxley-Butler, my producing counterpart on this show, we're

constantly looking at the balance of time, money, and quality, with quality always being the most important thing. I'm very upfront about it in production meetings. If I feel something's going to be really expensive, or even more importantly, lead us down a path where maybe it's not going to look as good as it should in post because we don't have the money or we don't have the time, I'd rather be upfront about it and find a better way to do it than just BS everyone, hope for the best and maybe get something less than amazing. Over the years, between myself and Eric, we've learned what we think works better or doesn't work on screen as a visual effect. ●

Season 3

PRODUCERS
Eric Kripke, Executive Producer
Seth Rogen, Executive Producer
Evan Goldberg, Executive Producer
James Weaver, Executive Producer
Neal H. Moritz, Executive Producer
Pavun Shetty, Executive Producer
Craig Rosenberg, Executive Producer
Phil Sgriccia, Executive Producer
Paul Grellong, Executive Producer
David Reed, Executive Producer
Meredith Glynn, Executive Producer
Ken F. Levin, Executive Producer
Jason Netter, Executive Producer
Ori Marmur, Executive Producer
Garth Ennis, Executive Producer
Darick Robertson, Executive Producer
Michaela Starr, Executive Producer
Gabriel Garcia, Supervising Producer
Stefan Steen, Produced by
Karl Urban, Producer

DIRECTED BY
Phil Sgriccia–Episode 301: "Payback"
Nelson Cragg–Episode 306: "Herogasm"

WRITTEN BY
Geoff Aull
Jessica Chou
Meredith Glynn
Paul Grellong
Eric Kripke
Ellie Monahan
David Reed
Anslem Richardson
Logan Ritchey
Craig Rosenberg

Developed by Eric Kripke

Based on the Dynamite Entertainment
Comic Book Series by Garth Ennis

STARRING
Karl Urban as *Billy Butcher*
Jack Quaid as *Hughie Campbell*
Antony Starr as *Homelander*
Erin Moriarty as *Starlight*
Dominique McElligott as *Queen Maeve*
Jessie T. Usher as *A-Train*
Laz Alonso as *Mother's Milk*
Chace Crawford as *The Deep*
Tomer Capone as *Frenchie*
Karen Fukuhara as *Kimiko Miyashiro*
Nathan Mitchell as *Black Noir*
Colby Minifie as *Ashley Barrett*
Claudia Doumit as *Victoria Neuman*
Jensen Ackles as *Soldier Boy*
Katy Breier as *Cassandra*
Laurie Holden as *Crimson Countess*
Matthew Edison as *Cameron Coleman*

CINEMATOGRAPHY
Dan Stoloff

EDITING
David Kaldor
William W. Rubenstein
Ian Kezsbom
Tom Wilson, ACE

MUSIC COMPOSITION
Christopher Lennertz, Music by
Matt Bowen, Music by

MUSIC SUPERVISION
Yvette Metoyer
Michelle Johnson

ORIGINAL SONG
"You've Got a License to Drive (Me Crazy)"
Music by Christopher Lennertz
Lyrics by Christopher Lennertz and David Reed

PRODUCTION DESIGN
Jeffrey Mossa, Production Designer
Arv Greywal, Production Designer
David Best, Art Director
William Cheng, Art Director
Stefany Koutroumpis, Art Director
Cheryl Dorsey, Set Decorator

COSTUME DESIGN
Michael Ground, Costume Designer
Laura Jean Shannon, Supersuit Designer

MAKE-UP
Katie Brennan, Make-up Department Head
Renee Tobin, Assistant Head of Department

HAIR
Karola Dirnberger, Hair Department Head
Tori Gilmour, Key Hair

SOUND MIXING
Thomas Hayek, Sound Recordist
Alexandra Fehrman CAS, Re-Recording Mixer
Rich Weingart CAS, Re-Recording Mixer

SOUND EDITING
Wade Barnett MPSE, Sound Supervisor
Chris Kahwaty MPSE, Dialogue Editor
Jeffrey A. Pitts, Sound Effects Editor/Sound Designer
Christopher Brooks, Music Editor

VISUAL EFFECTS
Stephan Fleet, VFX Supervisor
Shalena Oxley-Butler, VFX Producer
Tristan Zerafa, VFX Supervisor (Pixomondo)
Anthony Paterson, VFX Supervisor (Rocket Science)
Hudson Kenny, SPFX Supervisor

STUNTS
John Koyama, Supervising Stunt Coordinator

THE BOYS
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